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WITH ENGLISH, FRENCH, AND GERMAN TEXT.

Op. 101.

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A. C. PETERS & BROTHERS.

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DICTIONARY

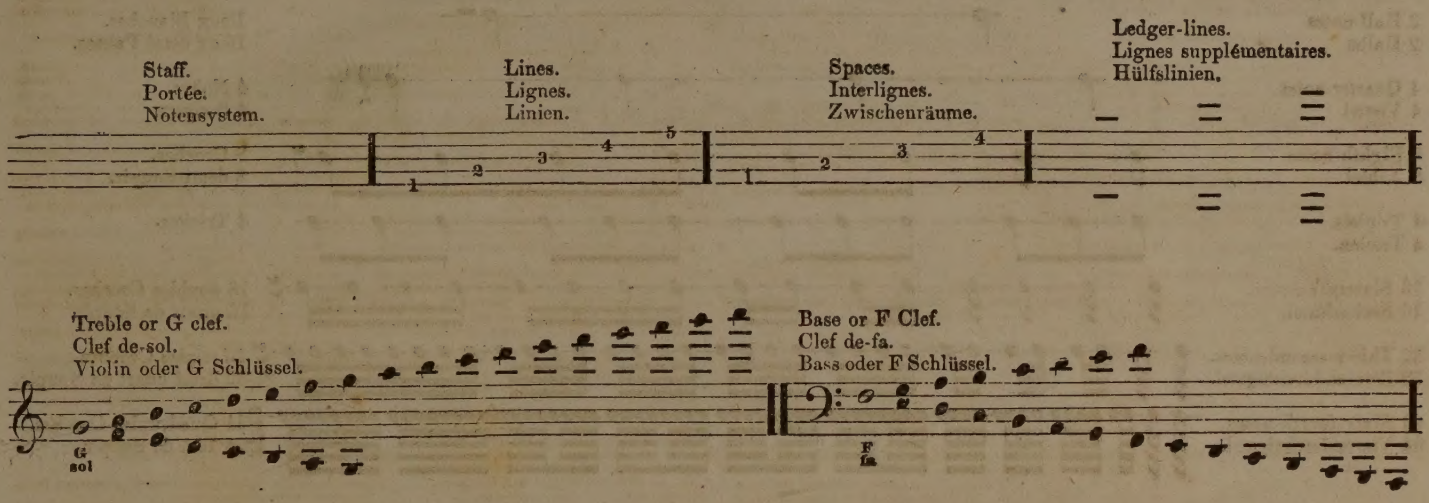
OF ITALIAN, FRENCH, GERMAN, ENGLISH, AND OTHER MUSICAL TERMS.

A, (*Italian,*) by, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one, by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin,*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he has the liberty to introduce whatever embellishment his fancy may suggest.
AFFETTUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE, (*It.*) with agitation, anxiously.
AL, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, etc.
AL SEGNO, AL SEG., or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, (*It.*) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM, (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling kind of performance.
BRIO, BRIOSO, CON BRIO, (*It.*) with brilliancy and spirit.
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENSE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco più che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It*) with quickness and spirit.
CRESCENDO, or CRES., (*It*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek,*) naturally; that is, according to the degrees of the major and minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and animation.
ELEGAMENTE, ELEGANTE, (*It.*) with elegance.
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) a species of composition in FANTASAI, (*It.*) which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (*It.*) the end.
FORTE, or FOR., or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, COI', (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPADE, (*Fr.*) a galop, a quick German dance tune.
GALOP, (*Ger.*) GALOPPE, (*Fr.*) a quick species of dance, generally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sound.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, INTRODUZIONE, (*It.*) a short introductory movement.
INTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness and facility of execution.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, LENTO, (*It.*) in slow time.
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*.
MA, (*It.*) but; as, *all gro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majesty and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite, main gauche*, or *M. D., M. G.*, the right or left hand in piano music.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same tune.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *più mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, NOBILIMENTE, (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, can not properly be omitted.
OTTAVA, or 8va. (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp.*, (*It.*) extremely soft.
PIANO, or *p.*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *più presto*, quicker; *più piano*, softer.
PLANTIVA, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It*) POLOPAISE, (*Fr.*) a slow, Polish dance, in 3-4 time, of a peculiar rhythmical
POLONOISE, (*Fr.*) construction, as the melodial members usually terminate on the third crotchet of the bar.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *più forte possibile*, as loud as possible.
POTPOURRI, (*Fr*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *première fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, RADDOLCENTE, (*It.*) with augmented softness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RAPIDO, (*It*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) ROMANZA, (*It.*) a short lyric tale, set to music; or a simple and elegant melody, suitable to such words.
RONDEAU, (*Fr.*) RONDO, (*It.*) a composition of several strains or members, at the end of each of which, the first part, or subject is repeated.
RITENENTE, RITENUTO, (*It.*) a keeping back, decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, o SCHERZ, (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows as, *segue il coro*, the chorus follows; *segue la finale* the *finale* now follows. It is also used in the sense of, *in similar* or *like manner*, to show that subsequent passage is to be played like that which precedes it.
SEMPLICE, SIMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre più forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANA, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) it implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) SONATE, (*Fr.*) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TACET, (*Lat.*) implies that, during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN., (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquility, composedly.
TREMENDO, (*It.*) with a tremulous expression, horribly.
TREMANDO, TREMOLATE, TREMOLO, (*It.*) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) TRILLO, (*It.*) a shake.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, etc., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It. plural,* all;) a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN. (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) VALSE, (*Fr.*) a waltz.
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of a piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) VITE, (*Fr.*) with quickness.
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.* with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prime volta*, the first time of playing, etc.
VOLTI SUBITO, or V. S., (*It.*) turn over quickly
WALZER, (*Ger.*) a waltz.

RUDIMENTS FOR THE YOUNG PIANIST.

ELEMENTS POUR LE JEUNE PIANISTE.

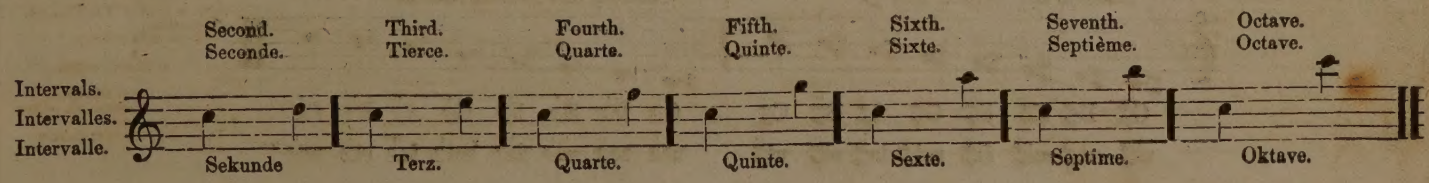
ANFANGSGRUENDE FUER DIE KLAVIERSPIELER.



In order to learn the notes easily, the pupil must say the musical alphabet, C, D, E, F, G, A, B, as it is laid down; then in thirds, C, E, G, B, D, F, A, C; and at the same time execute them on the piano.

Pour aprendre facilement les notes, l'élève doit savoir couramment la gamme musicale: ut, re, mi, fa, sol, la, si, d'abord dans l'ordre successif, puis en tierces: ut, mi, sol, si, re, fa, la, ut, en montant comme en descendant et appliquer toutes ces notes sur les touches du clavier qui les concernent.

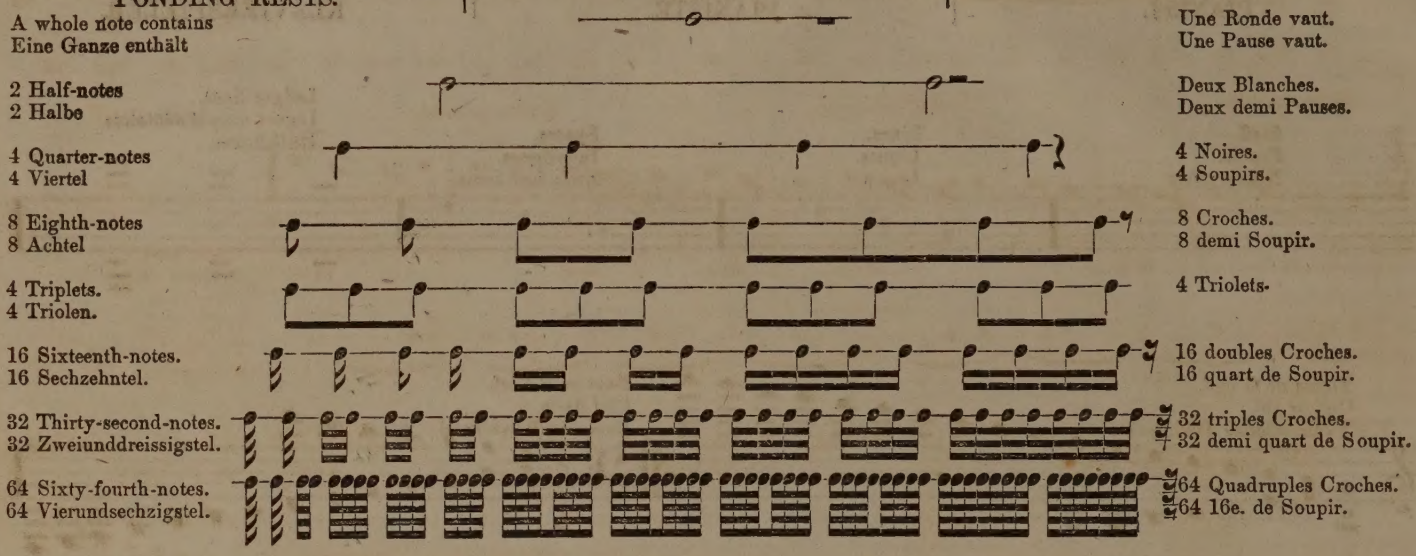
Zur leichten Erlernung der Noten muss der Schüler das musikalische Alphabet: C, D, E, F, G, A, H, nach der Reihe und nach Terzenschritten: C, E, G, H, D, F, A, C, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und die Noten anwenden.



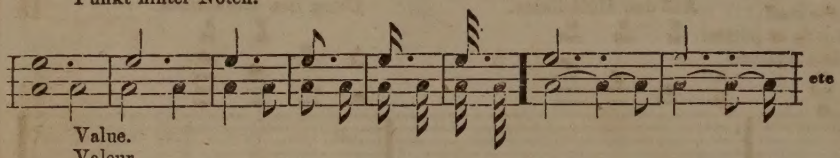
NAMES OF THE NOTES, THEIR VALUE, AND THEIR CORRESPONDING RESTS.

NOMS DES VALEURS DES NOTES ET DES SILENCES.

GELTUNG DER NOTEN UND DER PAUSEN.



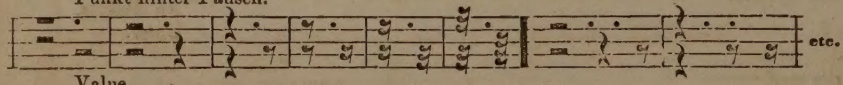
A dot after notes.
Notes suivies d'un point.
Punkt hinter Noten.



Value.
Valeur.
Geltung.

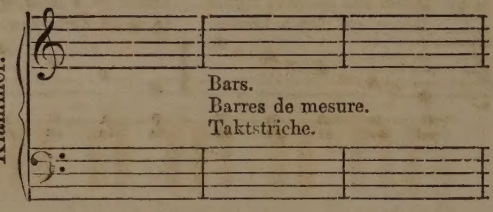
Two dots.
Deux points.
Zwei Punkte.

Dotted rests.
Silences suivies d'un point.
Punkt hinter Pausen.



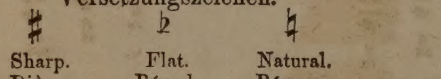
Value.
Valeur.
Geltung.

Brace.
Accolade.
Klammer.

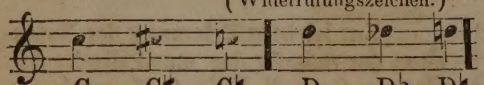


Bars.
Barres de mesure.
Taktstriche.

Accidentals.
Signes accidentiels.
Versetzungszeichen.



Sharp. Flat. Natural.
Dièze. Bémol. Bécarre.
Kreutx. Bec. Auflösungszeichen.
(Widerrufungszeichen.)

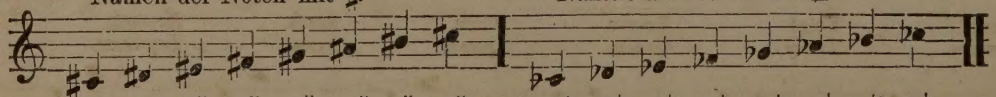


C C♯ C♭ D D♭ D♮
ut ut♯ ut re re♭ re

C	Measure in Common time.	Mesure à 4 temps.	Vier Vierte. Takt.
2/4	Measure in Two-fourth time	Mesure à 2 quatre.	Zwei Viertel Takt.
3/4	Measure in Three-fourth time.	Mesure à 3 quatre.	Drei Viertel Takt.
6/8	Measure in Six-eighth time.	Mesure à 6 huit.	Sechs Achtel Takt.
3/8	Measure in Three-eighth time.	Mesure à 3 huit.	Drei Achtel Takt.
9/8	Measure in Nine-eighth time.	Mesure a 9 huit.	Neun Achtel Takt.

Names of the notes with a ♯.
Noms des notes avec le ♯.
Namen der Noten mit ♯.

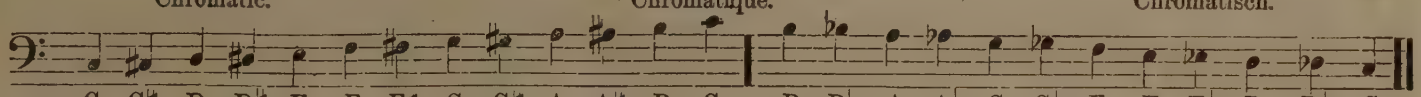
Names of the notes with a ♭.
Noms des Notes avec le ♭.
Namen der Noten mit ♭.

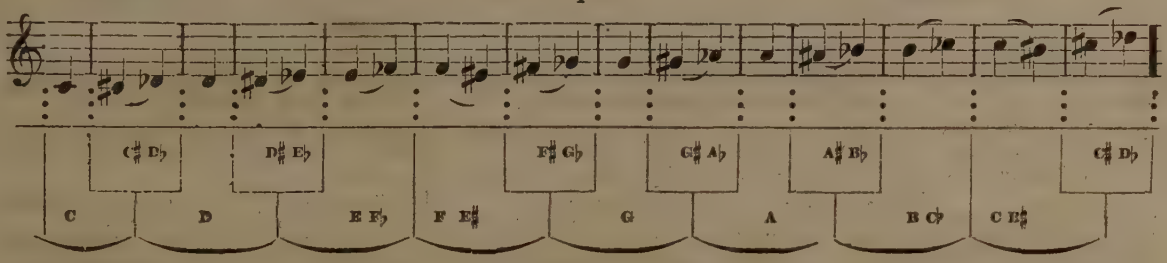


C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯
ut♯ re♯ mi♯ fa♯ sol♯ la♯ si♯ ut♯

C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭
ut♭ re♭ mi♭ fa♭ sol♭ la♭ si♭ nt♭

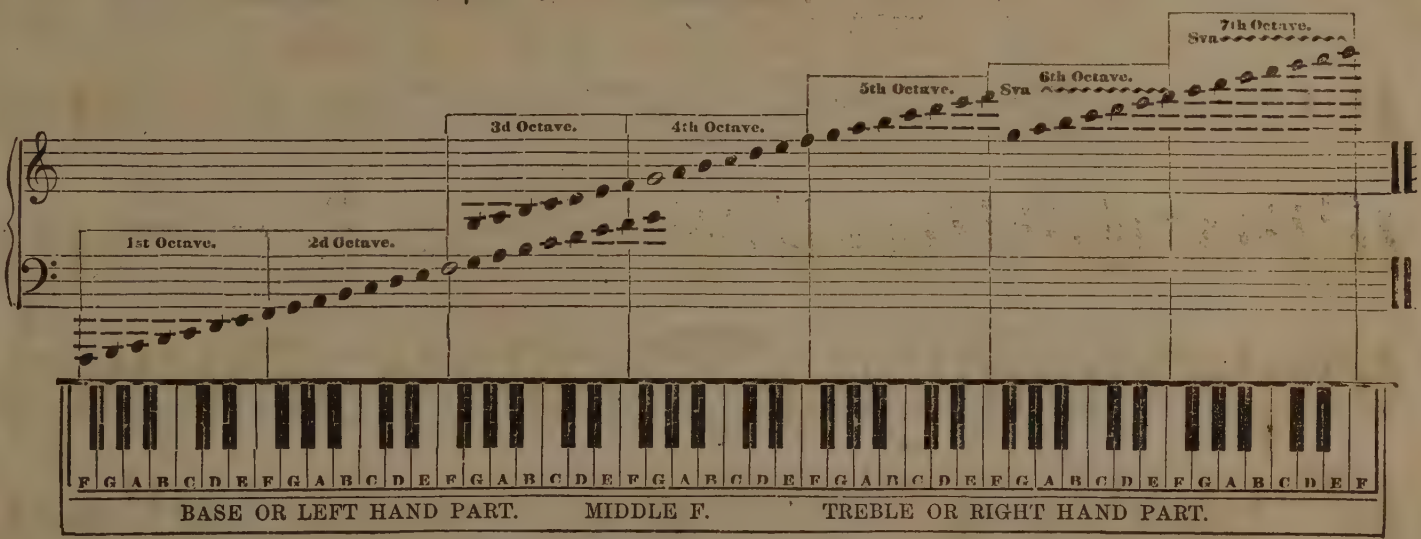
Chromatic. Chromatique. Chromatisch.

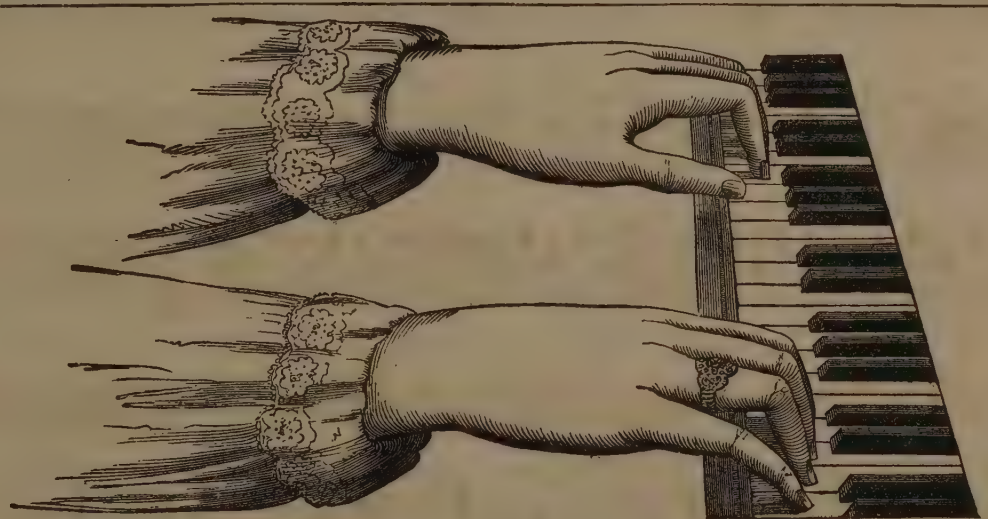


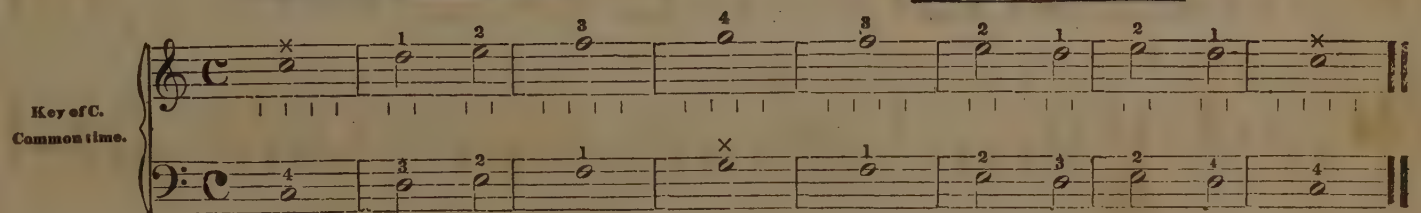
Enharmonic. Enharmonique. Enharmonish.

Black keys.
Touches noires.
Obertasten.

White keys.
Touches blanches.
Untertasten.

KEY-BOARD OF A PIANO OF SEVEN OCTAVES. | TABLEAU DU CLAVIER A SEPT OCTAVES. | ABBILDUNG DER CLAVIATUR VON 7 OCTAVEN.


1st Octave.
2d Octave.
3d Octave.
4th Octave.
5th Octave.
6th Octave.
7th Octave.
8va
8va
F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F
BASE OR LEFT HAND PART. MIDDLE F. TREBLE OR RIGHT HAND PART.





EXERCISES FOR THE RIGHT HAND ALONE.

Every finger must be removed at the same time the next finger touches the following key.

The motion of the fingers at first must be slow and very precise.

The touch must not be too strong, in order to prevent a nervous contraction of the fingers, which would produce a heavy execution. (For the position of the body, see Title-page.)

Each number must be repeated until the teacher is satisfied.

GYMNASTIQUE POUR LES DOIGHTS DE LA MAIN DROITE SEULE.

Il faut relever chaque doight au moment même où le suivant attaque une autre touche.

Le mouvement des doights s'operera d'abord très-egalement, avec precision et lentement.

Le toucher ne doit pas être trop fort, afin que la mains et les doights ne s'habituent pas à contracter une sorte de crispation nerveuse qui occasionnerait une execution lourde. (La position du corps voir la titre de la Methode.)

Chaque numero d'exercice doit être répété jusqu'à ce que le professeur soit completement satisfait.

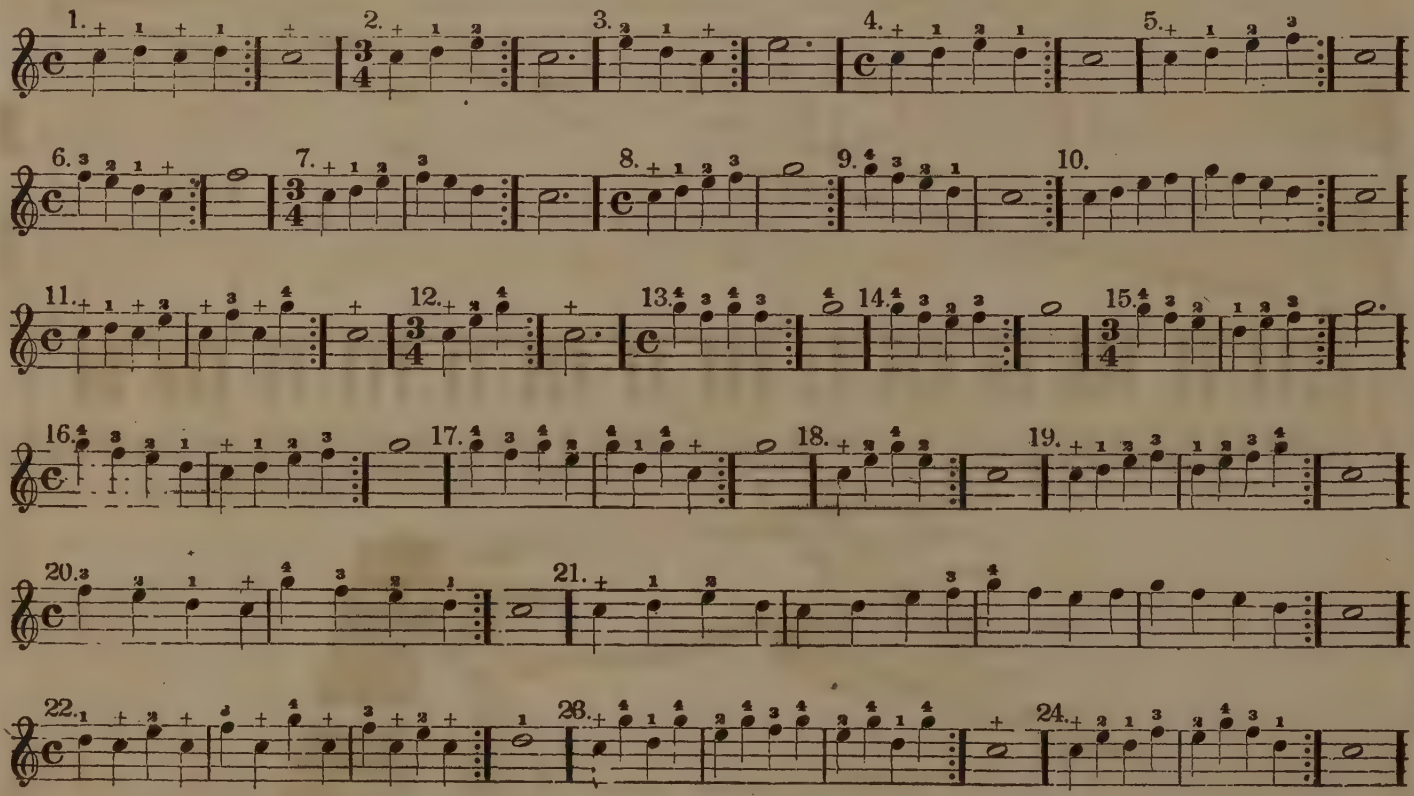
UEBUNGEN IM ANSCHLAGE DER FINGER DER RECHTEN HAND.

Jeder Finger muss genau in dem Augenblicke aufgehoben werden, in welchem der nächstfolgende anschlägt.

Die Bewegung der Finger muss gleichmässig, bestimmt und Anfangs langsam geschehen.

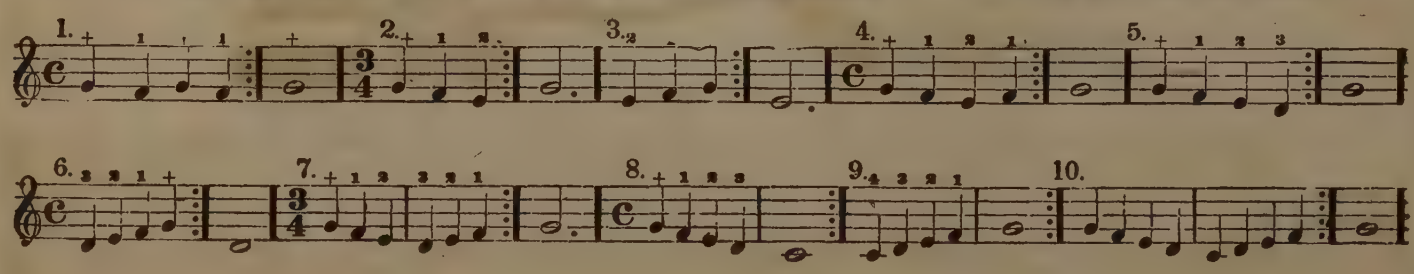
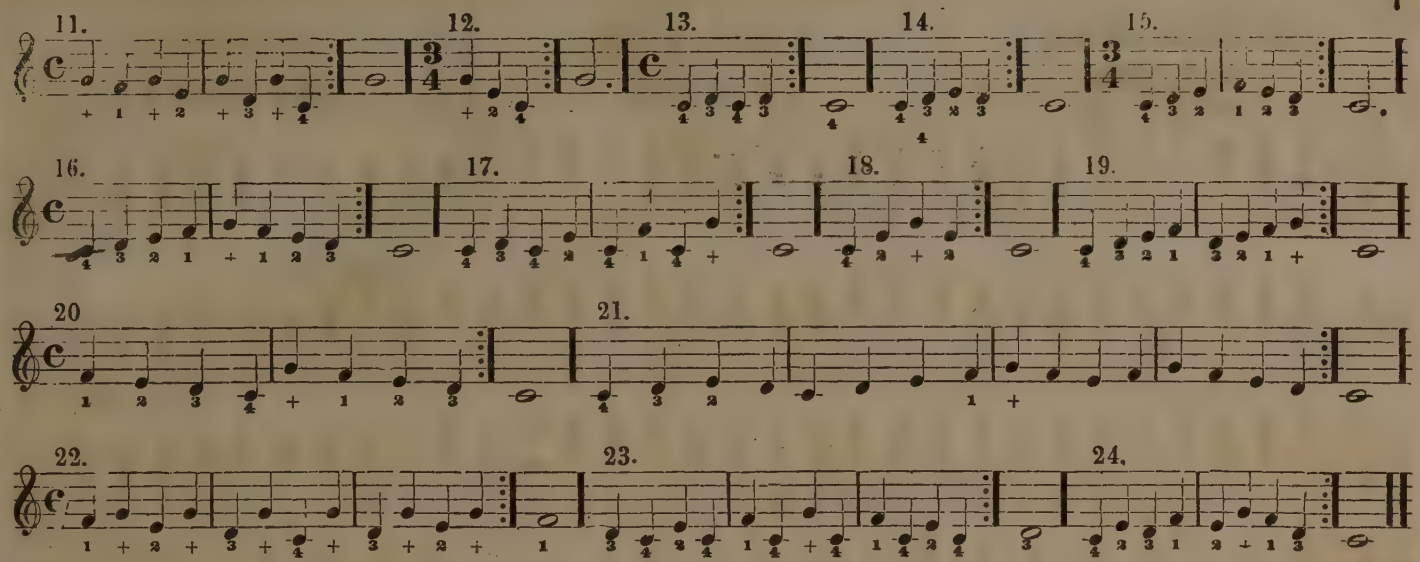
Der Anschlag darf nicht zu stark sein, damit die Hand und die Finger sich nicht jene krampfhafte Anspannung der Muskeln angewöhnen, welche ein schwerfälliges spiel erzeugen.

Jede Nummer muss so oft wiederholt werden, bis der Lehrer zufrieden ist.

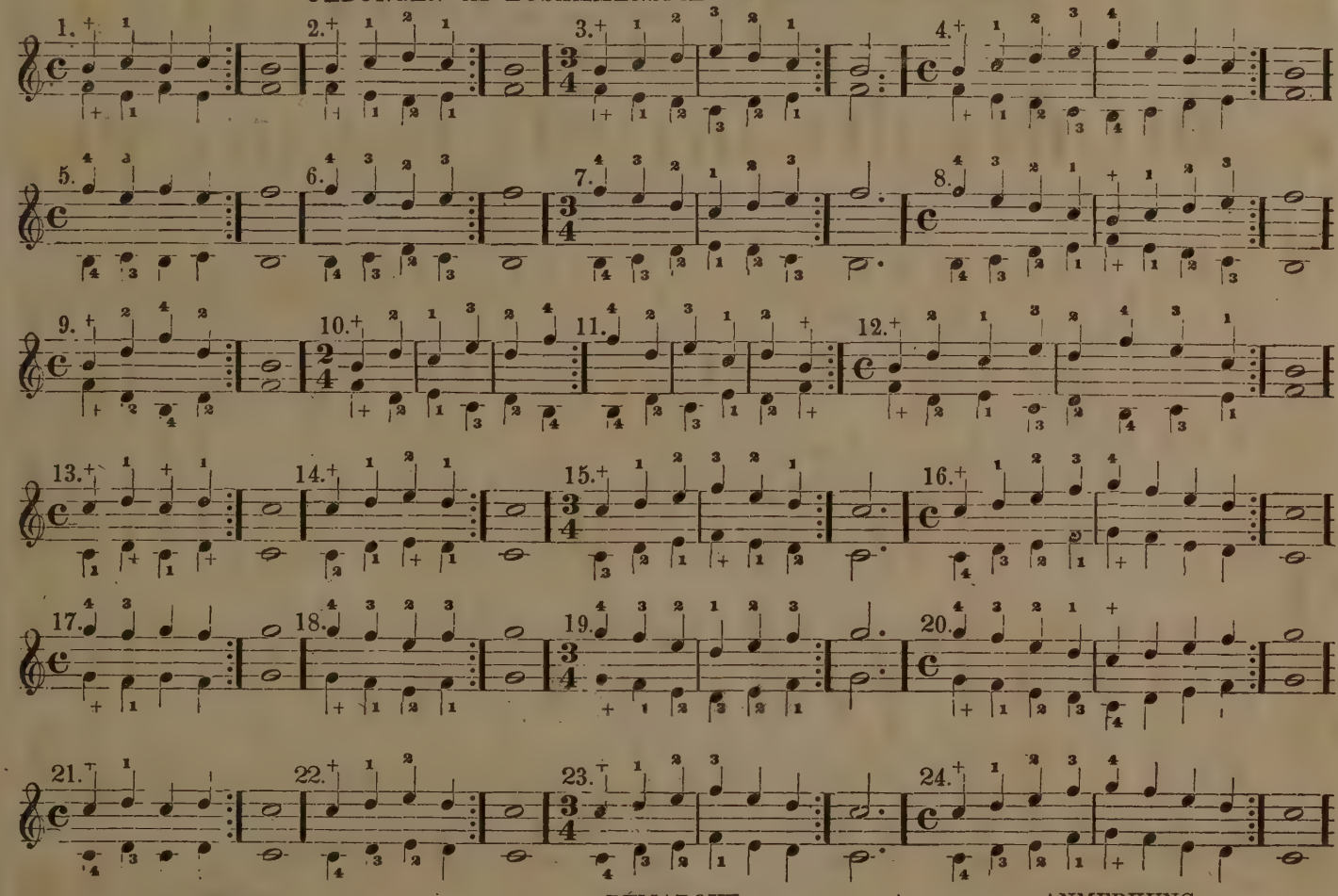


EXERCISES FOR THE LEFT HAND ALONE.

GYMNASTIQUE POUR LES DOIGHTS DE LA MAIN GAUCHE SEULE.

UEBUNGEN IM ANSCHLAGE DER FINGER DER LINKEN HAND.



EXERCISE FOR BOTH HANDS TOGETHER. | GYMNASTIQUE POUR LES DEUX MAINS ENSEMBLE. UEBUNGEN IM ZUSAMMENSPIELEN DER BEIDEN HÄNDE.



NOTICE.

The exercises of these two pages are to be played by the pupil at first from memory, under the direction of the teacher. When the pupil is sufficiently prepared, he may play the following exercises also, in order to obtain a good touch. Exercises of the same nature as these, which are to be played from memory likewise, can be found in the supplement.

RÉMARQUE.

L'Élève jouera préalablement par cœur ces deux pages, suivant la direction éxacte du professeur. Quand il sera bien pénetré de ces petits exercices preliminaires on pourra lui faire étudier les pages subsequentes, relatives au toucher. Quand aux études plus étendues qui d'abord peuvent s'éxecuter aussi de mémoire on les trouvera dans le supplement qui fait suite à cette methode.

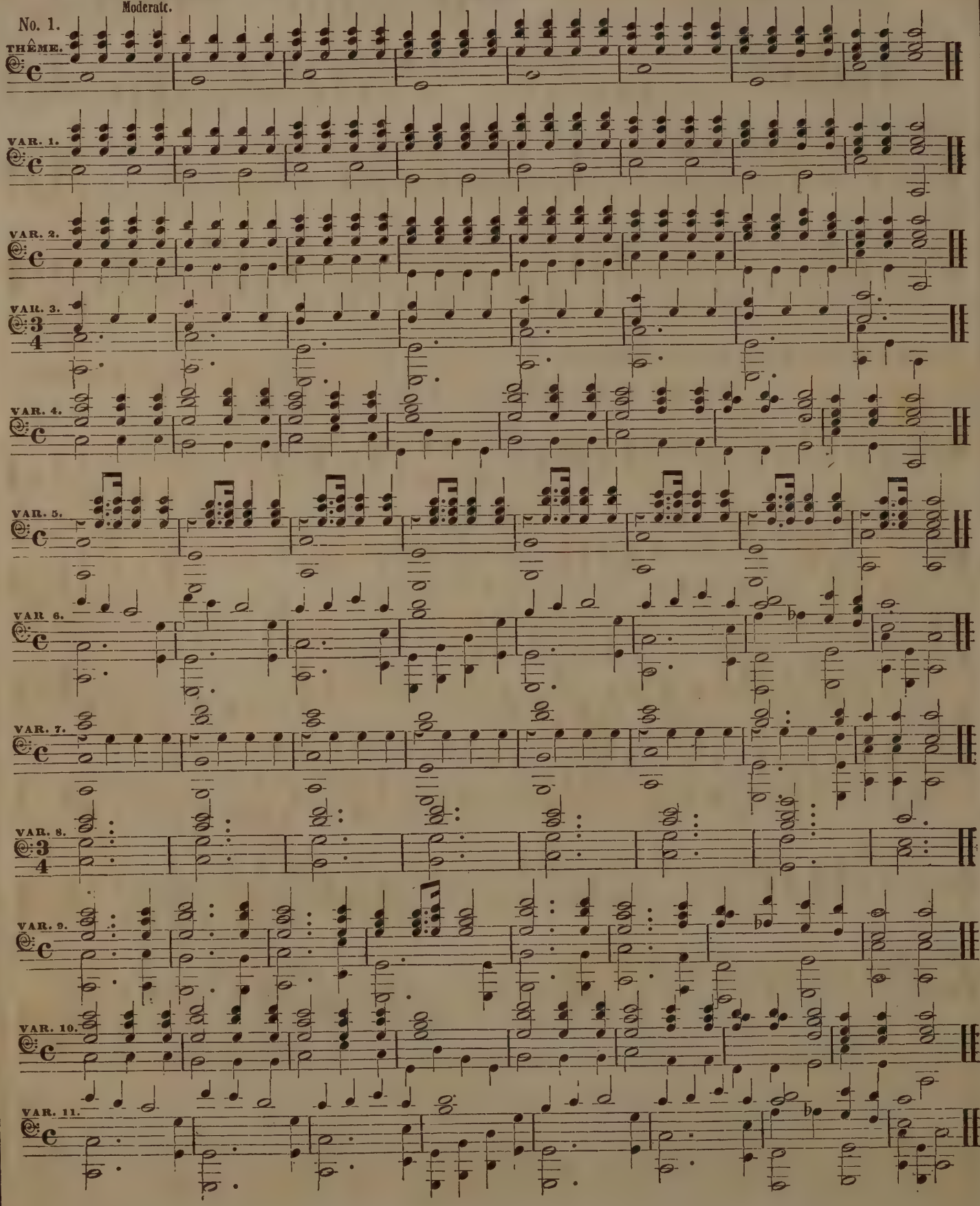
ANMERKUNG.

Die Uebungen dieser beiden Seiten spielt der Schüler, nach Anleitung des Lehrers, anfangs auswendig. Wenn derselbe sich die wenigen nöthigen Kenntnisse für die folgen Stücke angeeignet hat, so kann man schon während dieser Anschlagsübungen mit den folgenden Seiten beginnen. Weiteren Stoff zu Fingerübungen (welche anfangs auch auswendig gespielt werden können) findet man am Schlusse dieser Vorschule im Anhang.

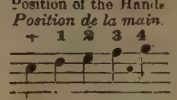
FOR THREE HANDS.
THE MASTER.

À TROIS MAINS.
LE MAÎTRE.

DREIHANDIG.
DER LEHRER.



Position of the Hand.
Position de la main.



c d e f g
ut re mi fa sol

FOR THREE HANDS.
THE SCHOLAR.
For the right hand alone.

A TROIS MAINS.
L'ÉLÈVE.
Pour la main droite seule.

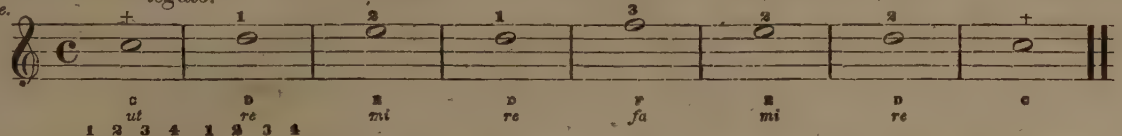
DREIHANDIG.
DER SCHÜLER.
Für die rechte Hand allein.

TEMPO MODERATO. (Moderately fast.) (*Mouvement modéré.*) (*Mässige Bewegung.*)

legato.

Handlage.

Thema.



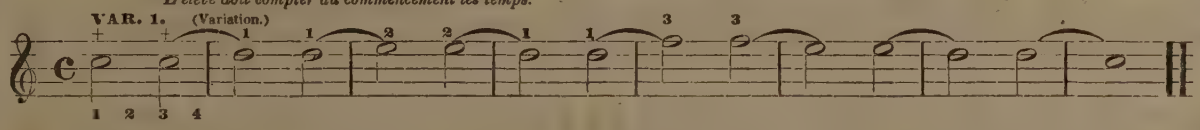
c d e f e d c
ut re mi fa mi re ut

1 2 3 4 1 2 3 4

The pupil, at first, must count the time aloud.
L'élève doit compter au commencement les temps.

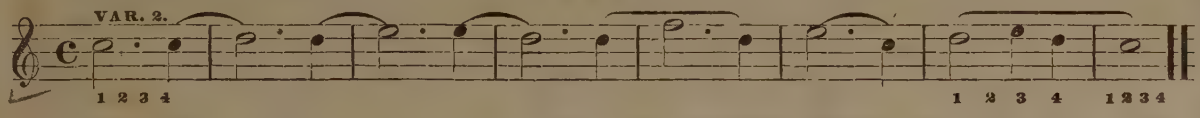
Der Schüler muss anfangs laut dazu zählen.

VAR. 1. (Variation.)



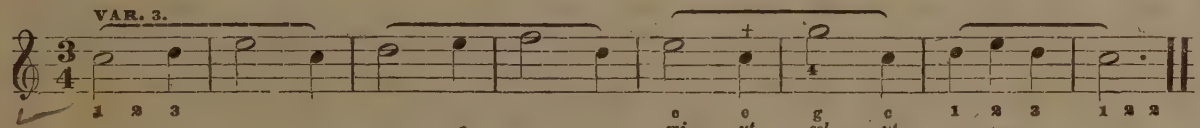
1 2 3 4

VAR. 2.



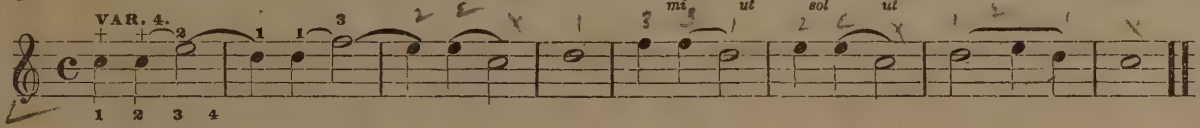
1 2 3 4 1 2 3 4 1 2 3 4

VAR. 3.



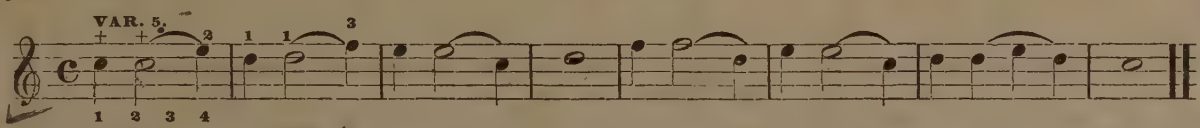
1 2 3 c e g c 1 2 3 1 2 3
mi ut sol ut

VAR. 4.

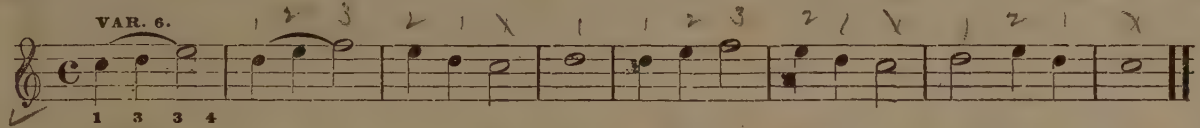


1 2 3 4

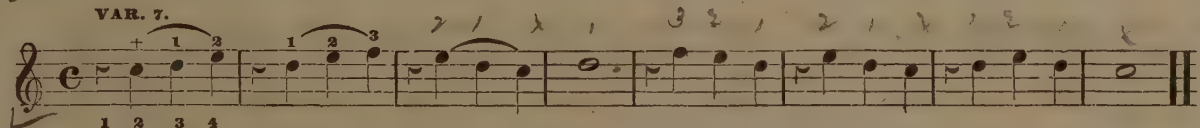
VAR. 5.



1 2 3 4

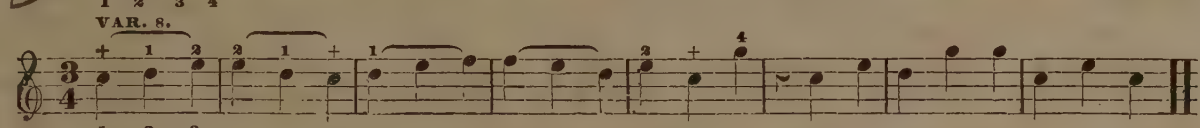
VAR. 6.

1 3 3 4

VAR. 7.



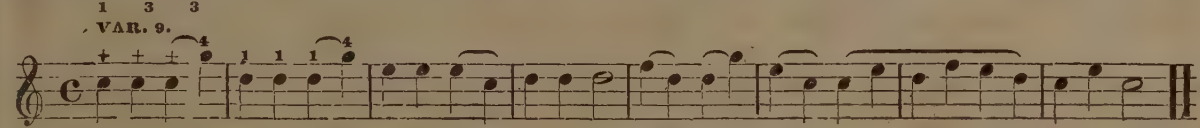
1 2 3 4

VAR. 8.



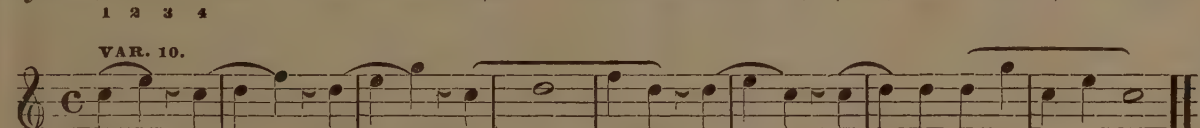
1 3 3

VAR. 9.



1 2 3 4

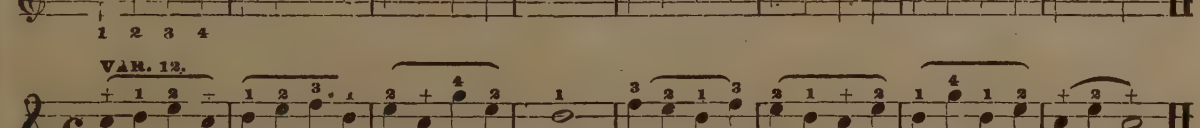
VAR. 10.



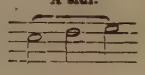
1 2 3 4

VAR. 11.

1 2 3 4

VAR. 12.

1 2 3 4

Schleifbogen.
A tie.



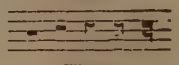
Liaison.

The notes above are to be slurred together. This is done by not raising your finger from one key, until you have touched the next. Play this way, in general. If a key is to be struck by the same finger twice, or three times, then raise your hand.

Les sons doivent être liées ensemble, ceci à lieu, lorsque le doigt qui est sur la touche ne la quitte pas avant que le suivant n'en frappe une autre. Regulièrement, on doigt jouer ainsi. S'il faut attaquer la même note, deux ou plusieurs fois de suite, avec le même doigt, on devra lever la main.

Die Töne sollen mit einander verbunden werden. Dies geschieht wenn der Finger welcher auf der Taste liegt disselbe nicht eher weider verlässt als bis der folgende niederfällt. In der Regel soll man immer so spielen. Wenn eine Taste zweimal oder öfter mit demselben Finger anzuschlagen ist, so muss man die Hand in die höhe heben.

Pausen.
Rests.



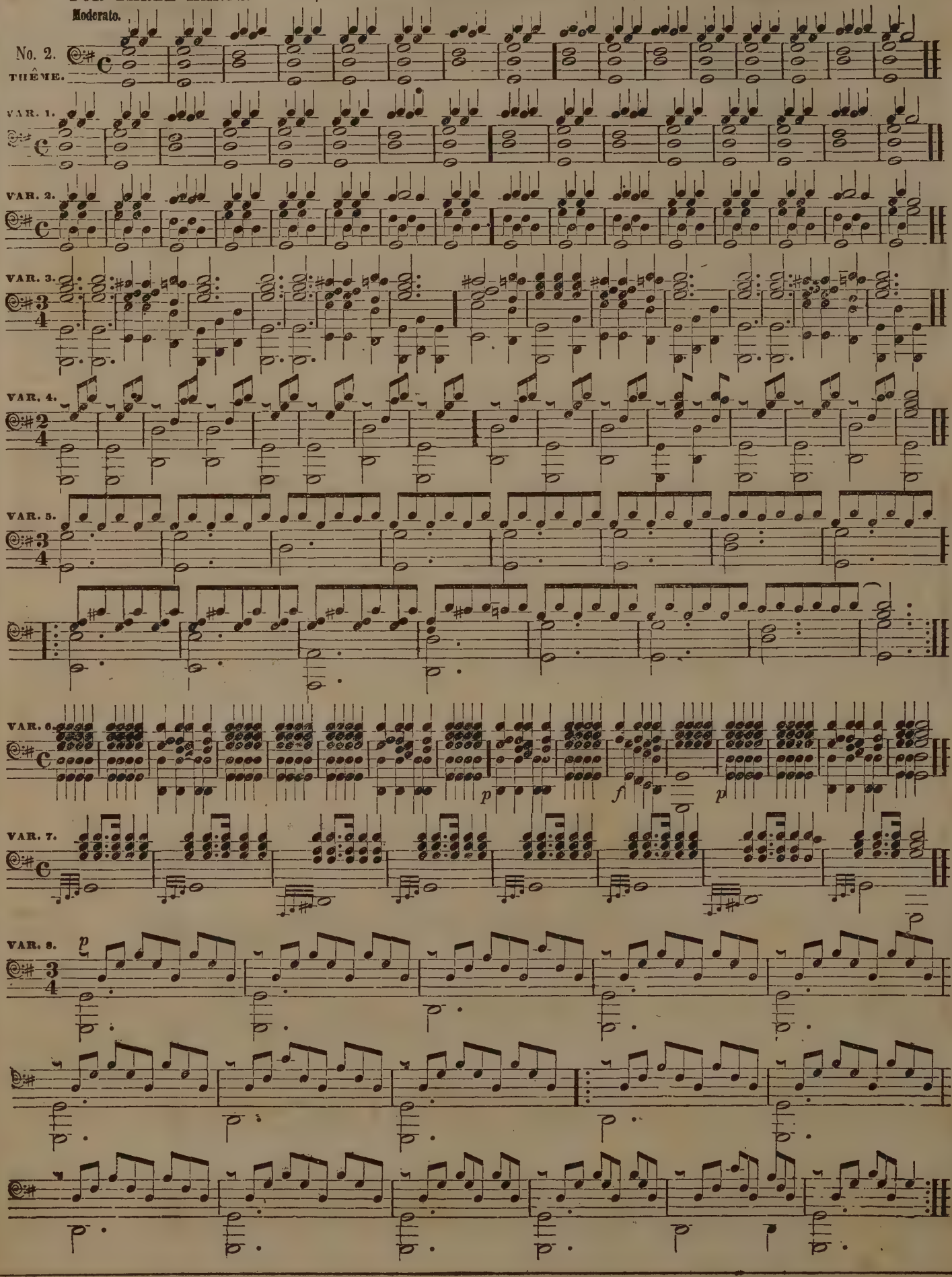
Silences.

During a rest, the finger is not allowed to remain on the key, and the hand is to be raised.

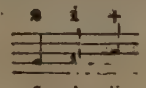
Pendant la durée d'un silence, le doigt ne devra pas rester sur la touche. Il faudra retirer la main.

Während der Dauer einer Pause darf der Finger nicht auf der Taste liegen bleiben und die hand muss sich heben.

FOR THREE HANDS. | À TROIS MAINS. | DREIHANDIG.



Position of the Hand. *Position de la main.*

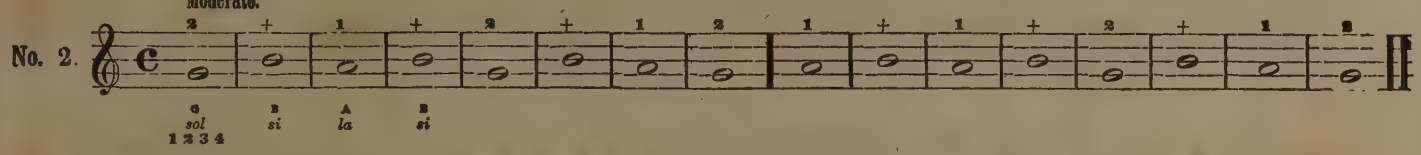


Handlage.

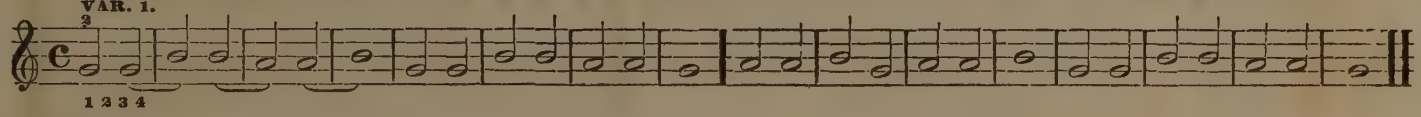
FOR THE LEFT HAND ALONE. *POUR LA MAIN GAUCHE SEULE.* *FÜR DIE LINKE HAND ALLEIN.*

Moderate.

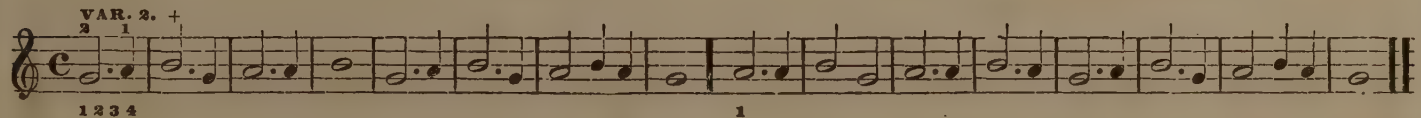
No. 2.



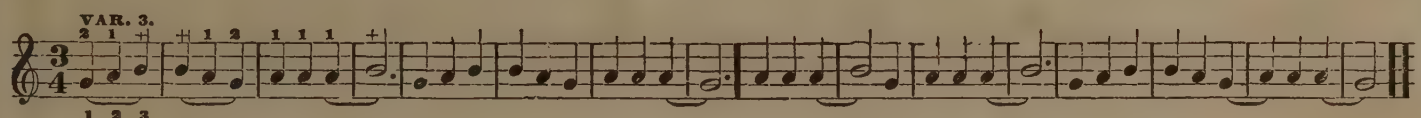
VAR. 1.



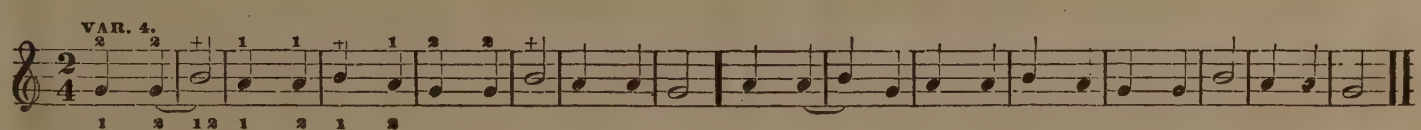
VAR. 2.



VAR. 3.



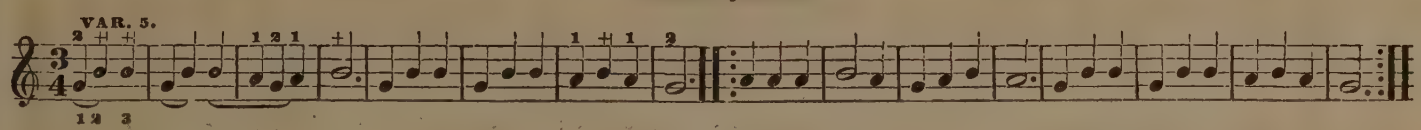
VAR. 4.

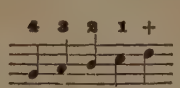


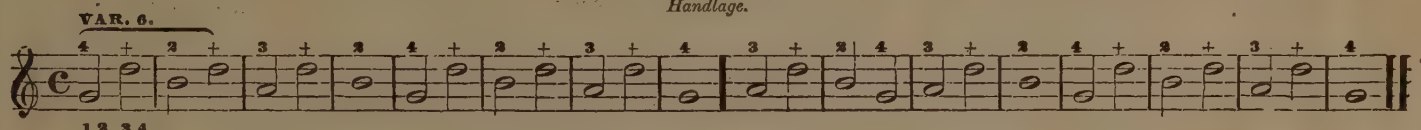
Double bars. *Reprises.*

Wiederholungszeichen.

VAR. 5.



Position of the Hand. *Position de la main.*

Handlage.

VAR. 6.

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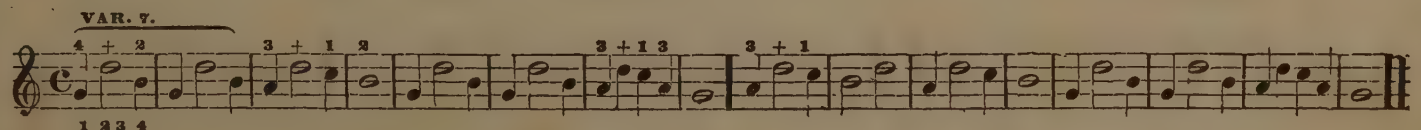

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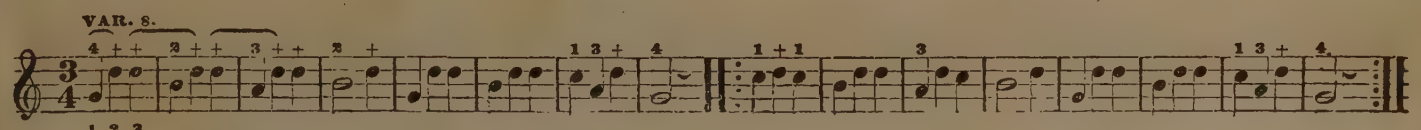
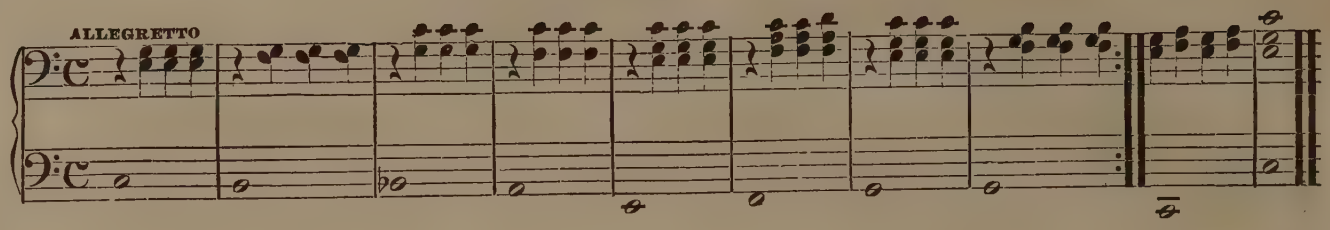


SECONDA.

ALLEGRETTO

No. 3.



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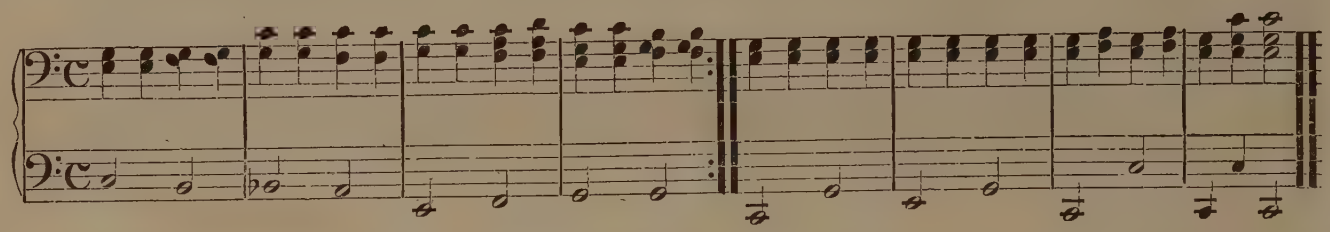

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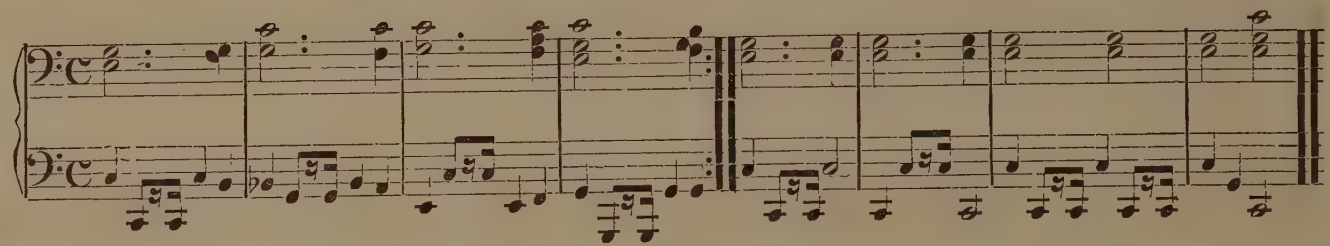

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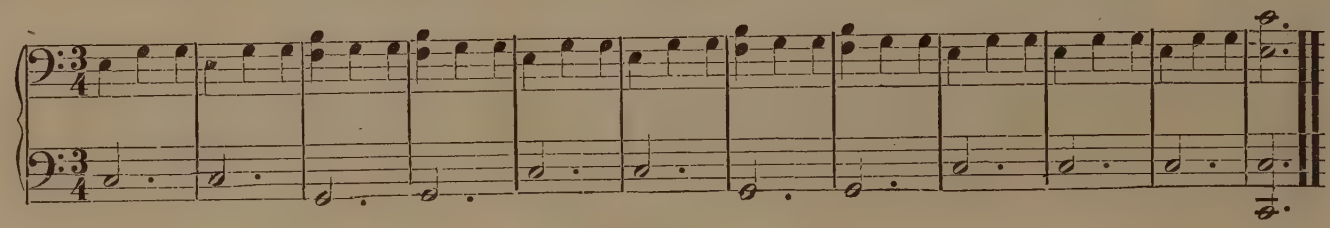
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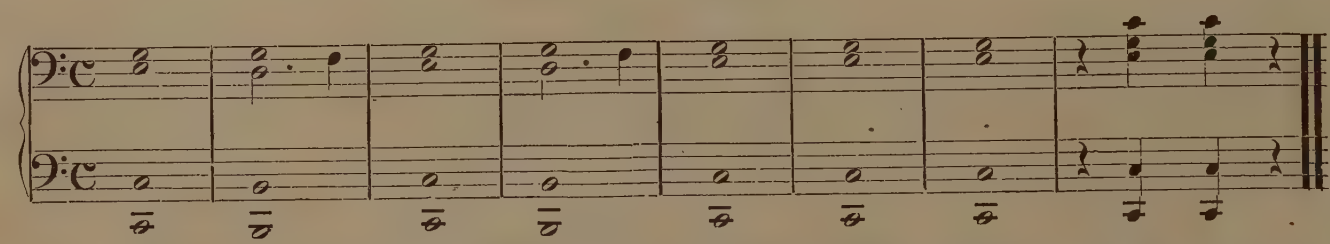

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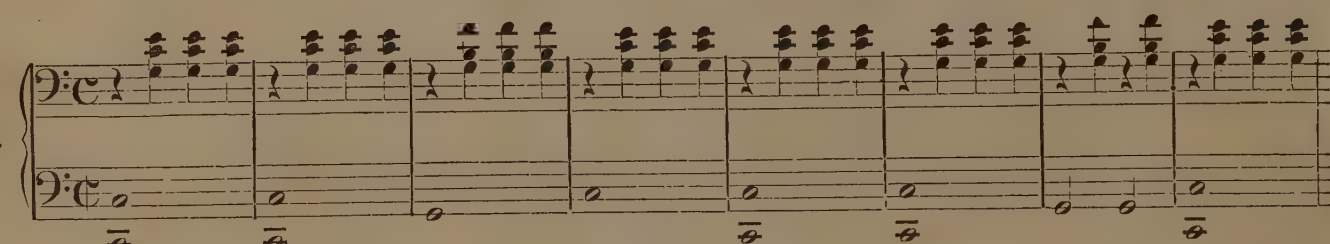
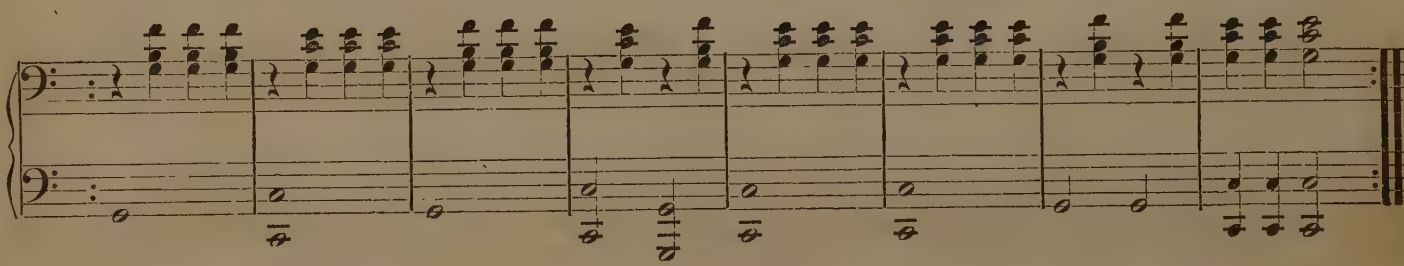
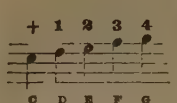



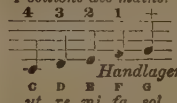
FOR FOUR HANDS — PRIMA. — VIERHÄNDIG.

(The first part.) (*La première partie.*) (*Die erste, obere Stimme.*)

Moderato.



Position of the Hands.
Positions des mains.
Handlagen.



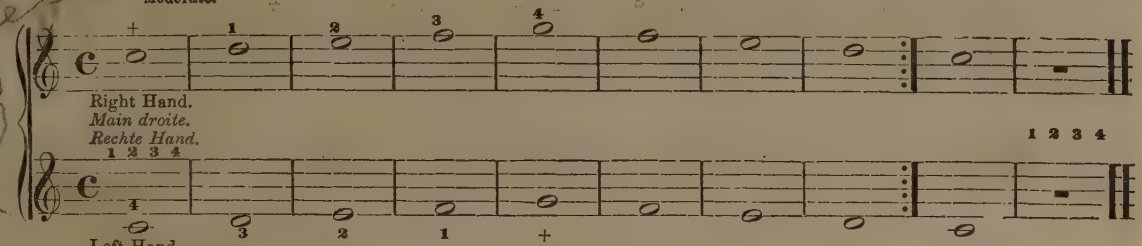
The position of the hands is kept by every key being struck with its respective finger.

Chaque touche conservera sa position selon la situation de la main

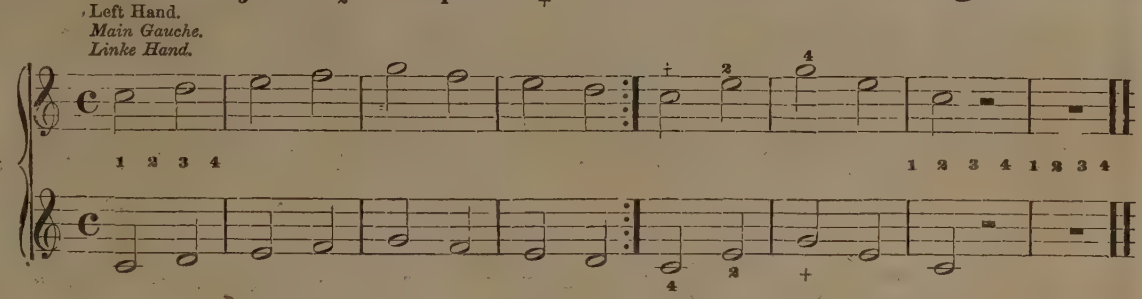
Jede Taste behält den ihr in den Handlagen vorgeschriebenen Finger.

No. 3.

Right Hand.
Main droite.
Rechte Hand.

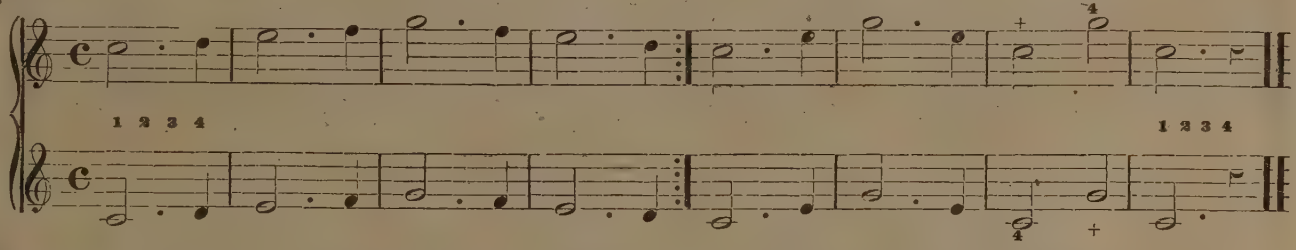


Left Hand.
Main Gauche.
Linke Hand.



No. 4.

No. 5.



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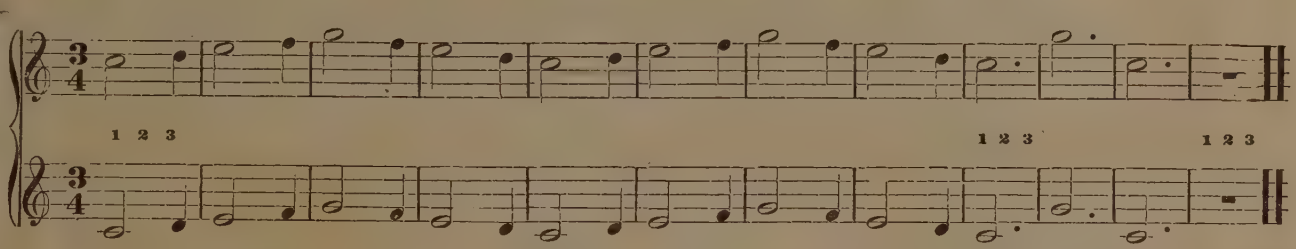

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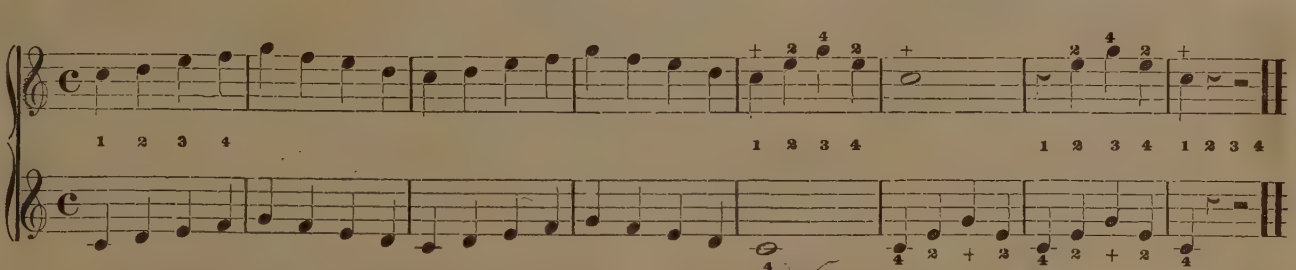

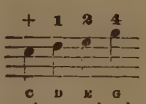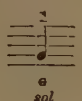

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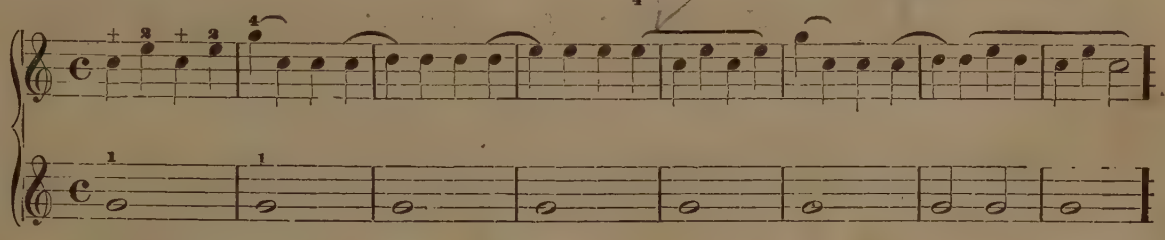
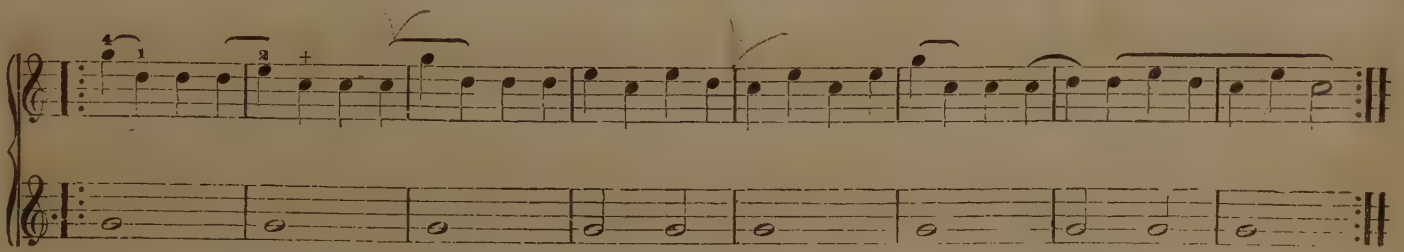
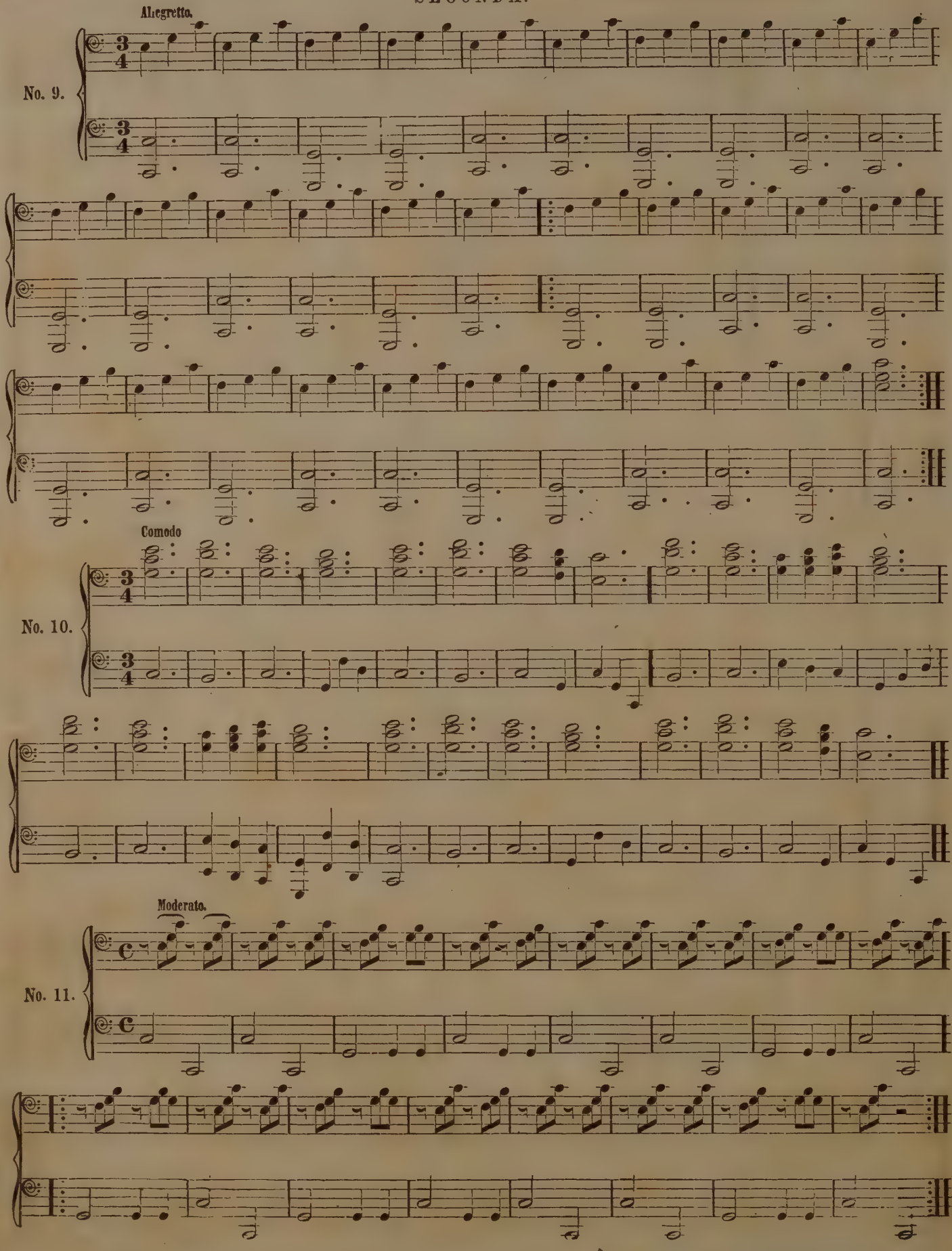




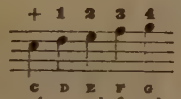
SECONDA.



Allegretto. (Moderately Quick. *Assez gai, mais pas trop vite.*) (*Mässig geschwind.*)

No. 9.

Comodo. (Flowingly. *Commode.*) (*Gemächlich.*)

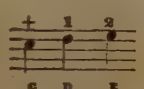


Position of the Hands. *Positions des mains.*

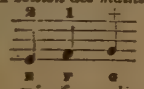
Handlagen.

No. 10.

Moderato.



Position of the Hands. *Position des mains.*



Handlagen.

No. 11.

EASY PIECES FOR TWO HANDS.

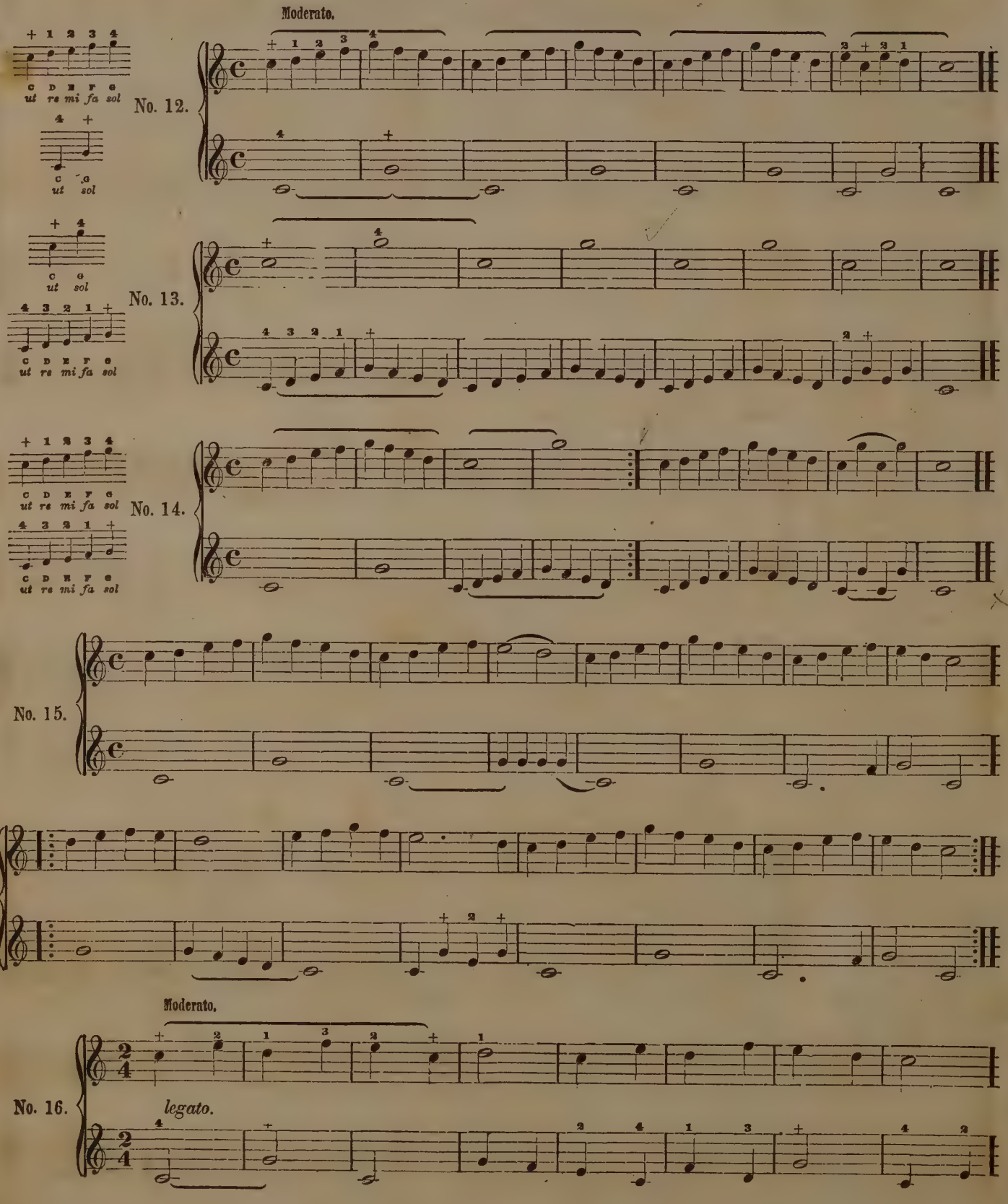
The pupil must not forget that a good position of the body, the arms, hands, and fingers, as well as a good touch, and strict keeping of the time, make the foundation of a good player.

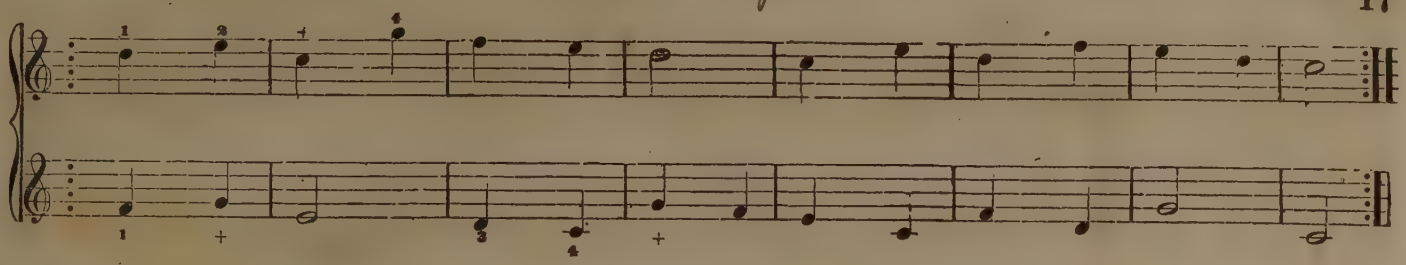
LEÇONS INSTRUCTIVES POUR LES DEUX MAINS.

L'élève ne doit jamais oublier qu une bonne position du corps, des bras, des mains et des doigts, ainsi qu'une bonne attaque des notes, et surtout un grand sentiment de precision dans la mesure sont la base d'une bonne exécution.

ZWEIHÄNDIGE ÜBUNGSSTÜCKE.

Der Schüler vergesse nicht, dass gute Haltung des Körpers, der Arme, der Hände und der Finger, sowie guter Anschlag und strenges Takthalten die Grundlagen eines guten Spieles sind.

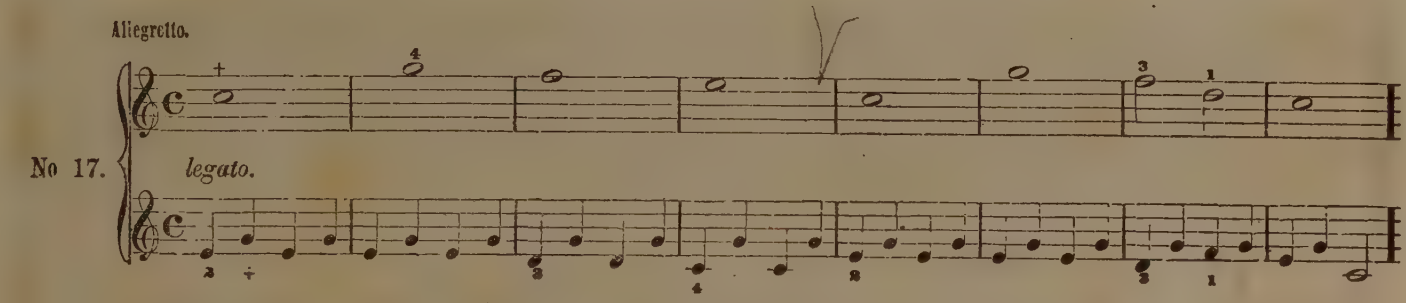


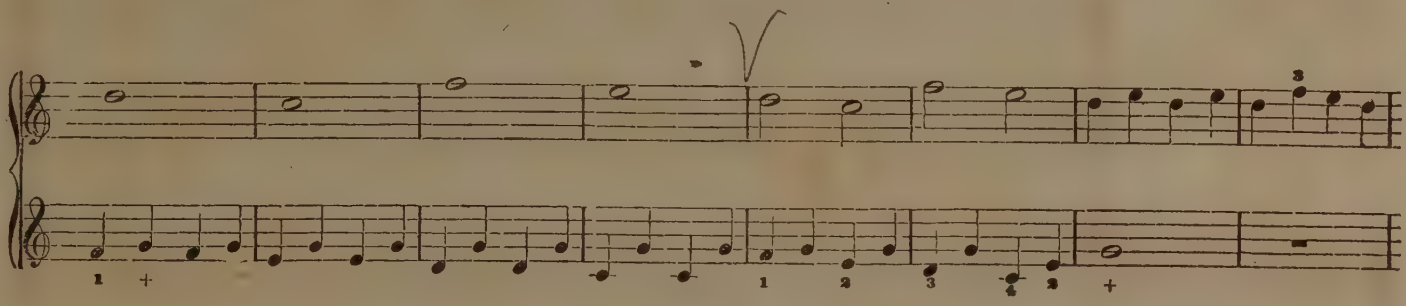


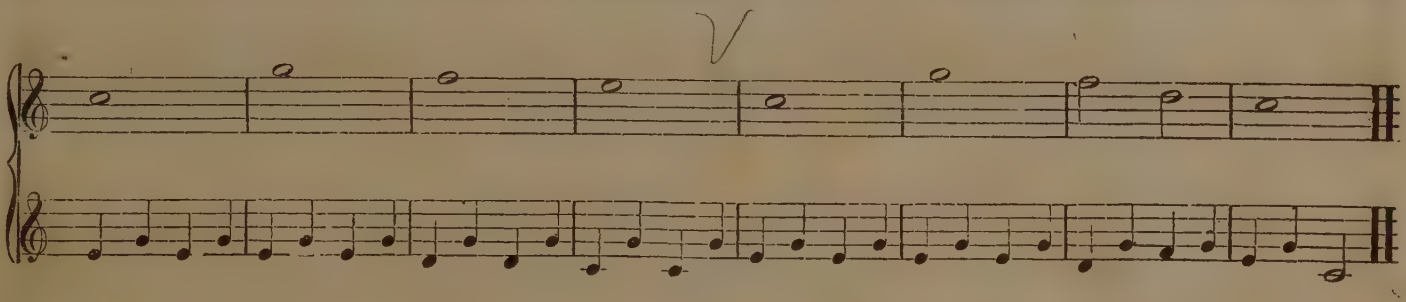
Allegretto.

No 17.

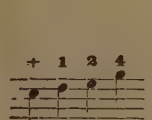
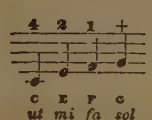
legato.







Allegretto.



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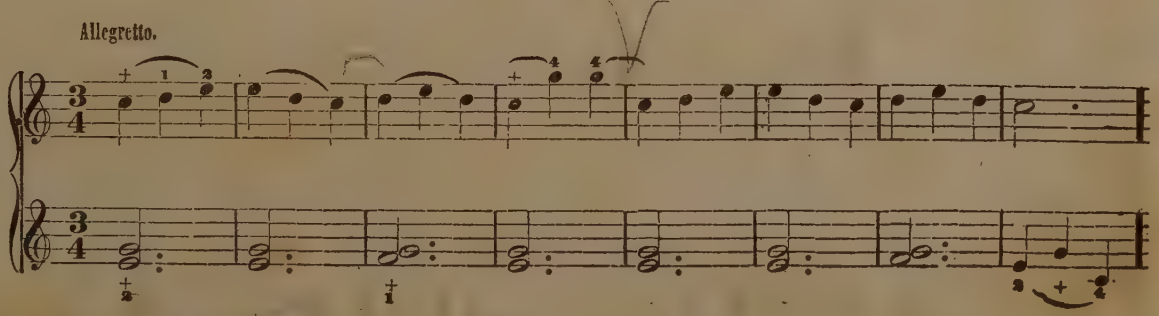
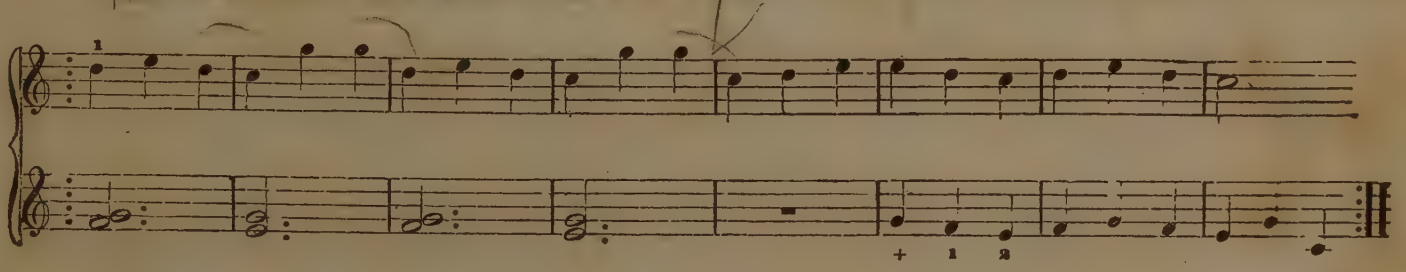
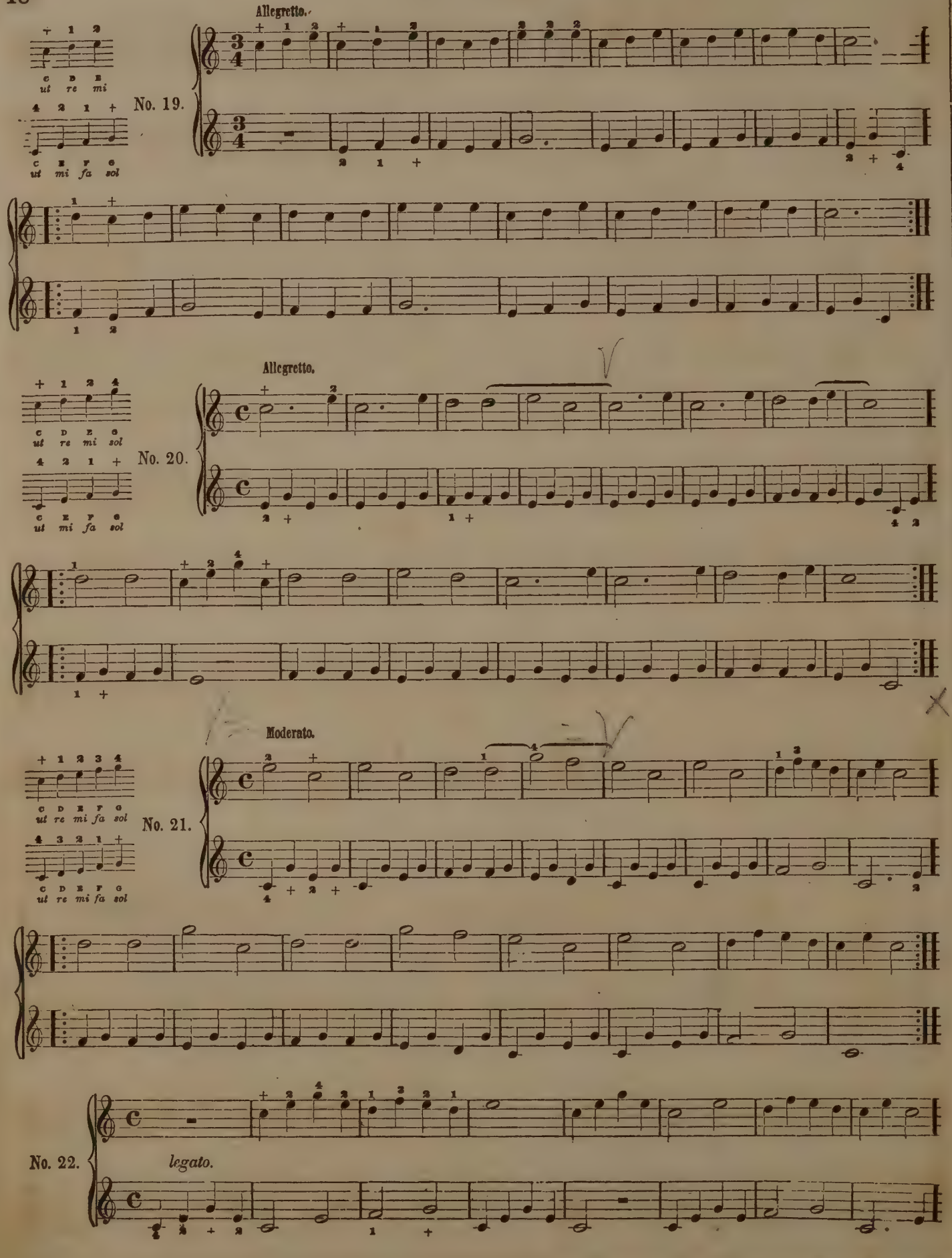
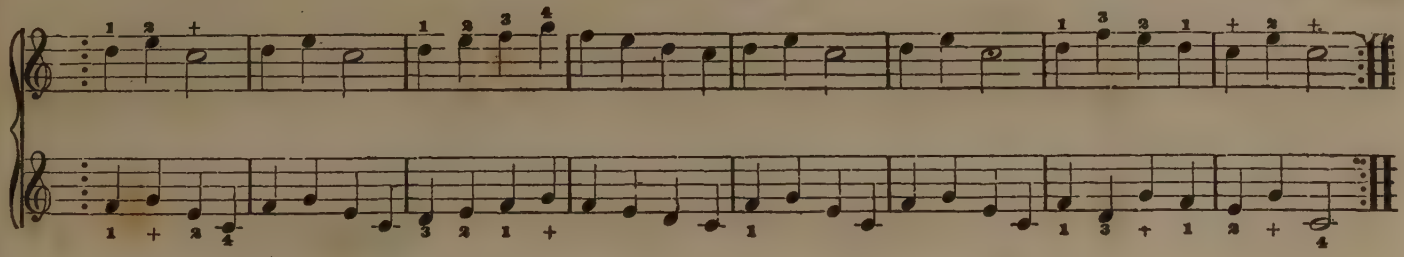
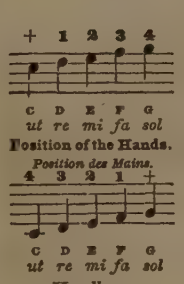


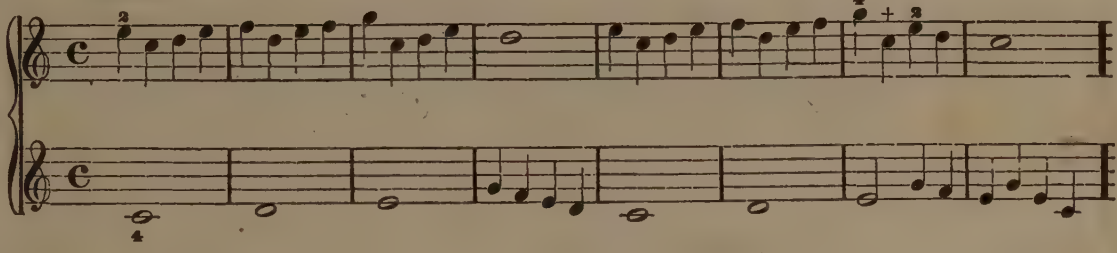


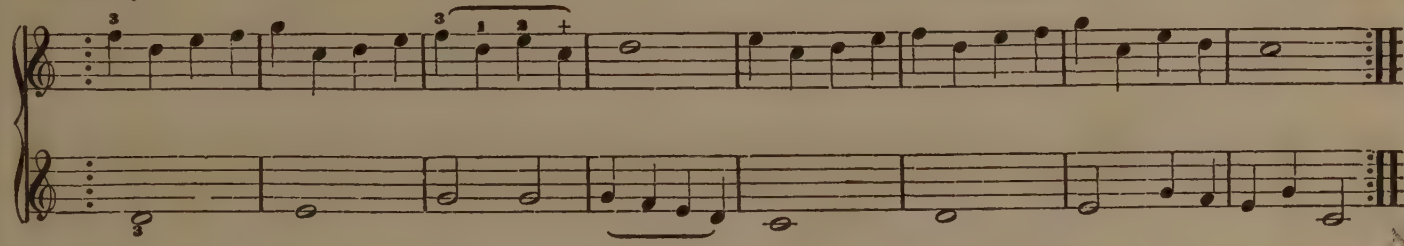

Allegretto.
No. 19.
Allegretto.
No. 20.
Moderato.
No. 21.
No. 22.
legato.



Moderato.

No. 23.





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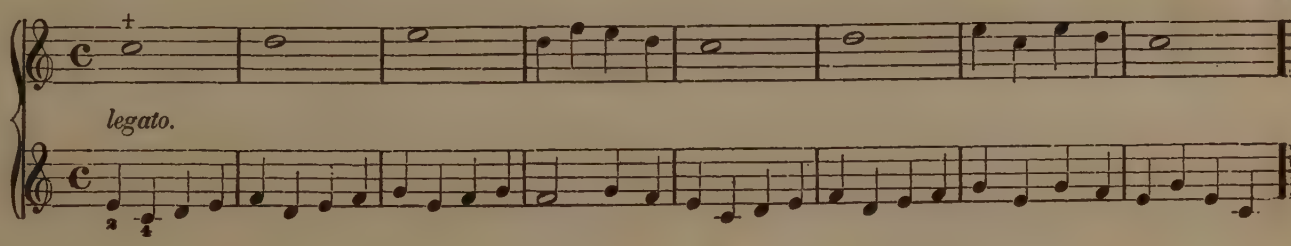
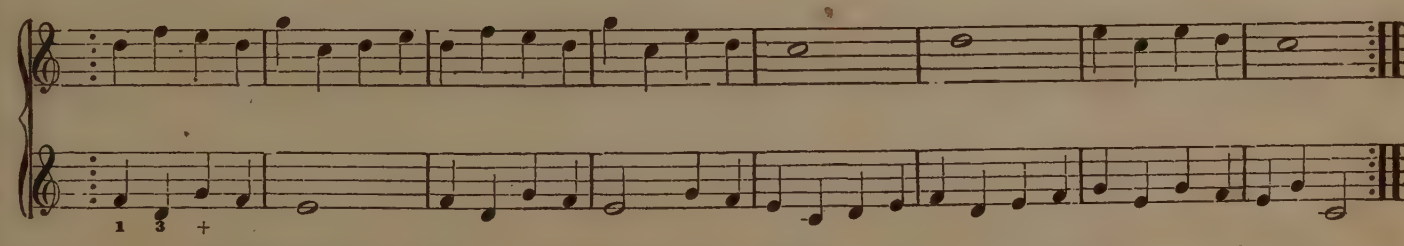
legato.





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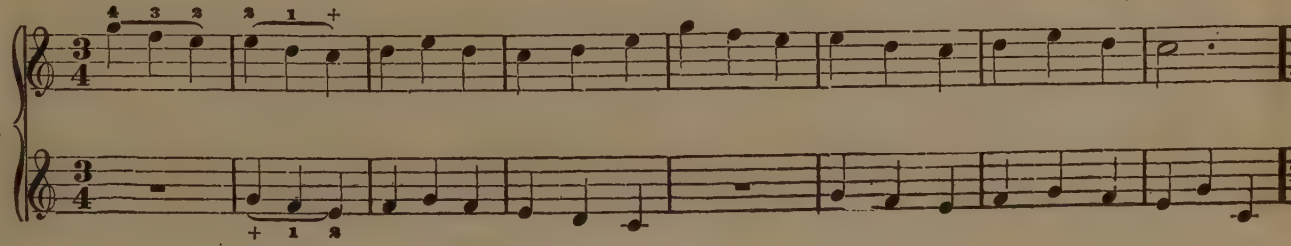

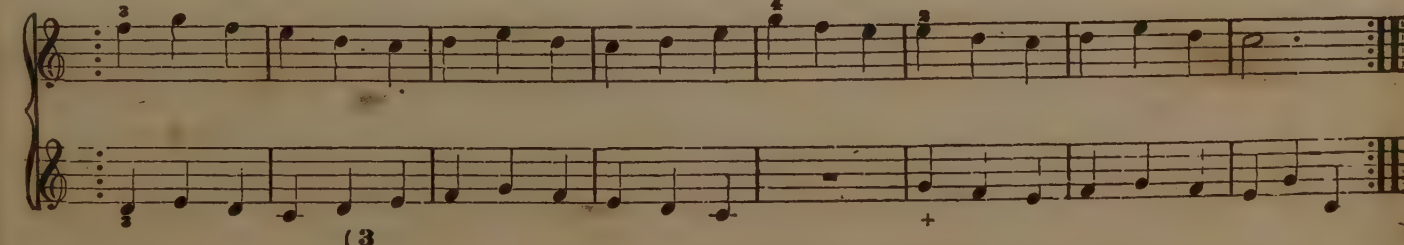

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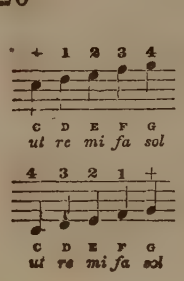
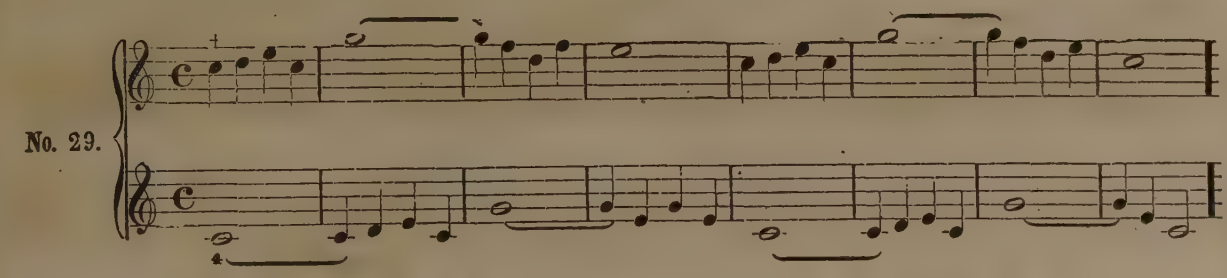

Moderato.

No 26.

No. 27.

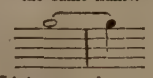
No. 28.

No. 29.



Bindebogen.

Binding two notes of the same name.

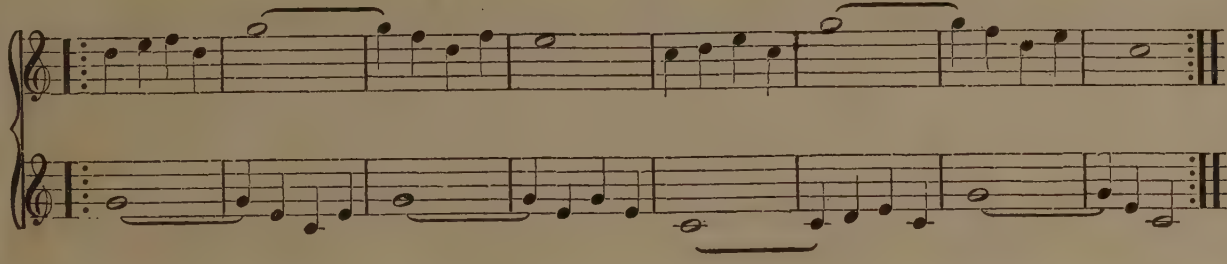


Liaison sur deux notes pareilles.

When two notes of the same name are tied together by a slur, the second note must not be struck, but sustained its full length.

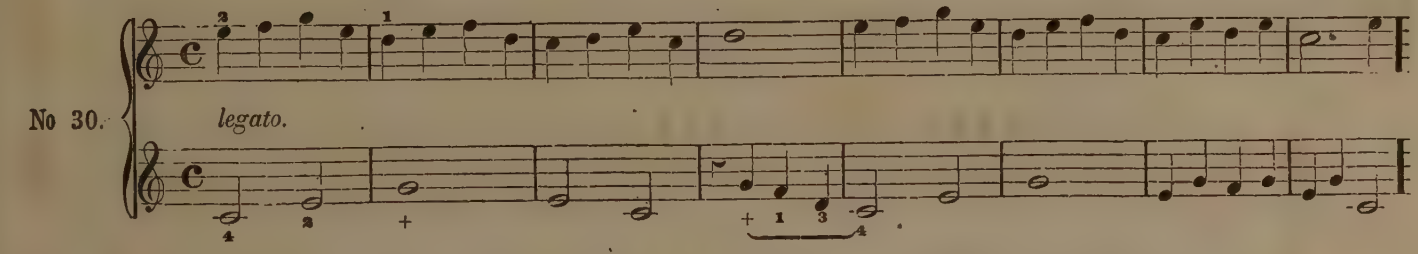
Il ne faut pas que la seconde note soit répétée. Le doigt devra seulement rester sur la touche pendant la durée de cette note.

Die zweite Note darf nicht wieder angeschlagen werden, der Finger muss aber während der Dauer dieser Note auf der Taste liegen bleiben.



No 30.

legato.



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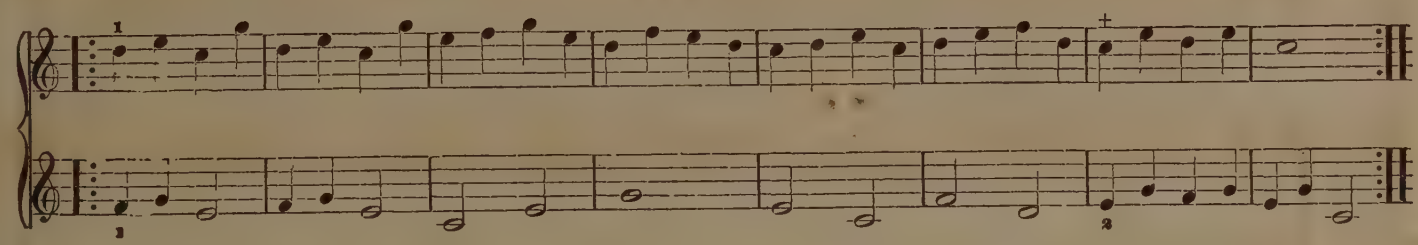

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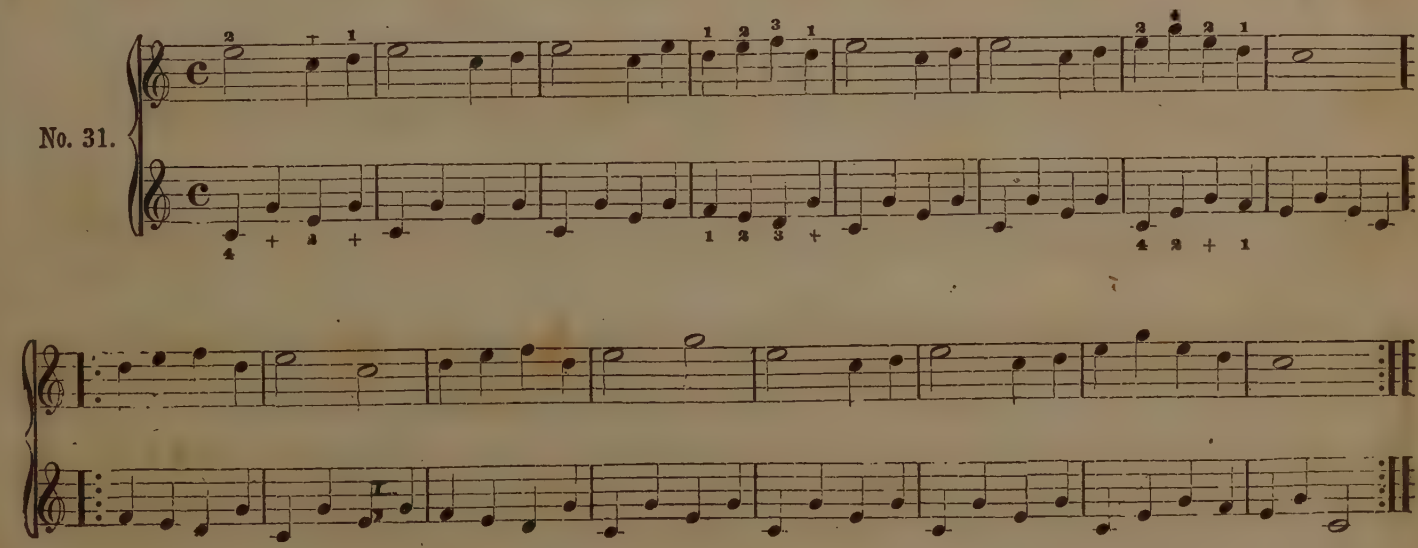
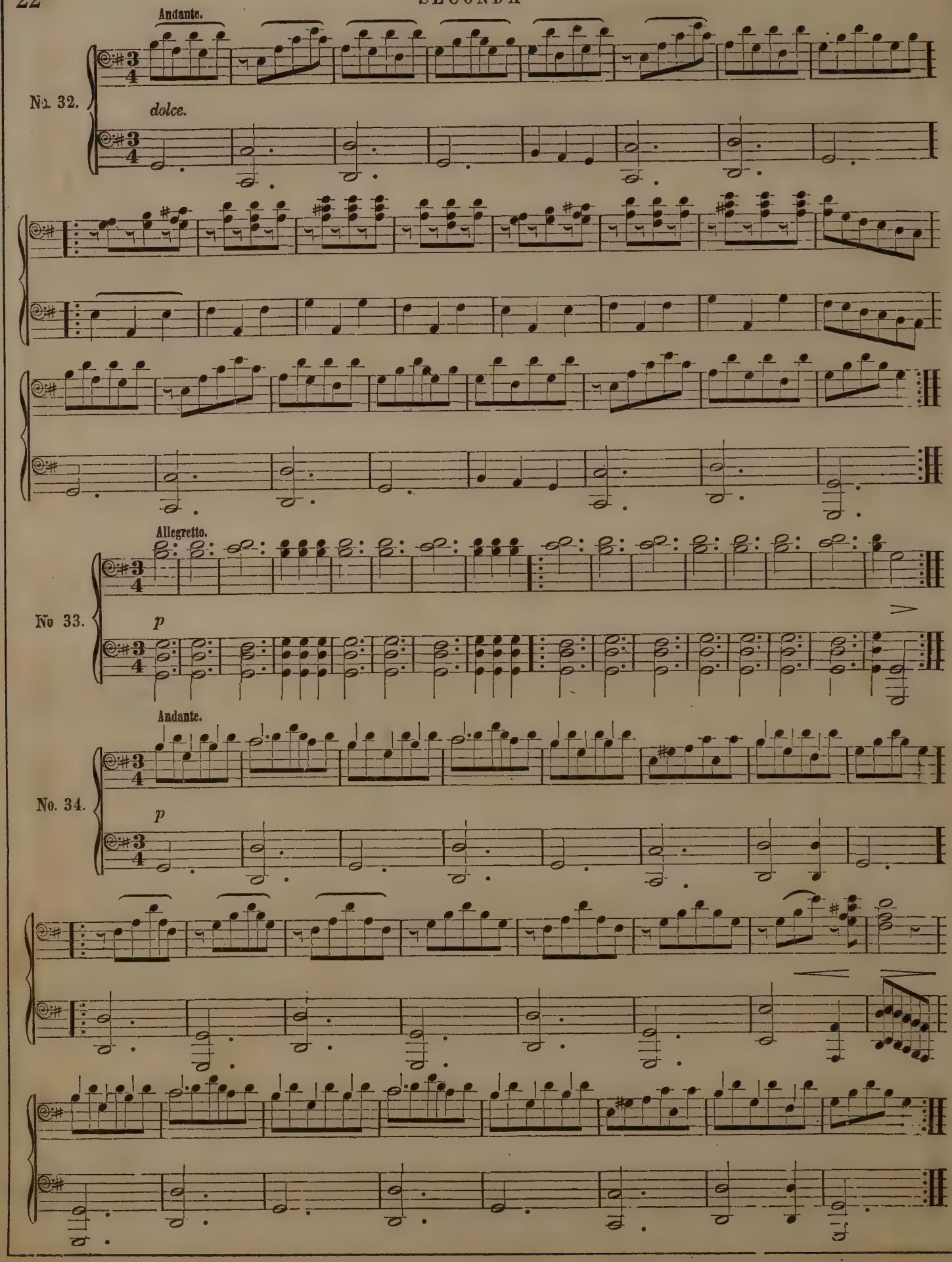
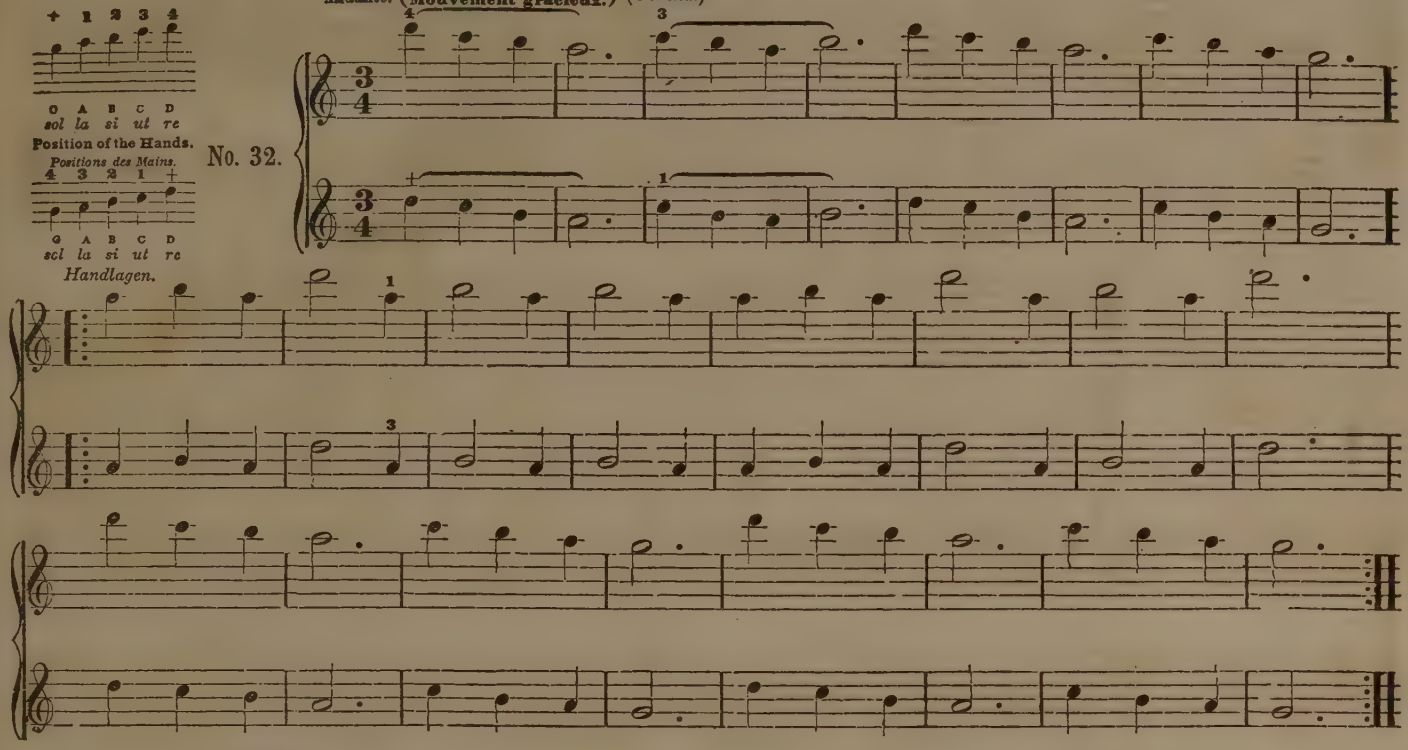



Andante.
No. 32.
dolce.
Allegretto.
No 33.
p
Andante.
No. 34.
p

Handlagen.

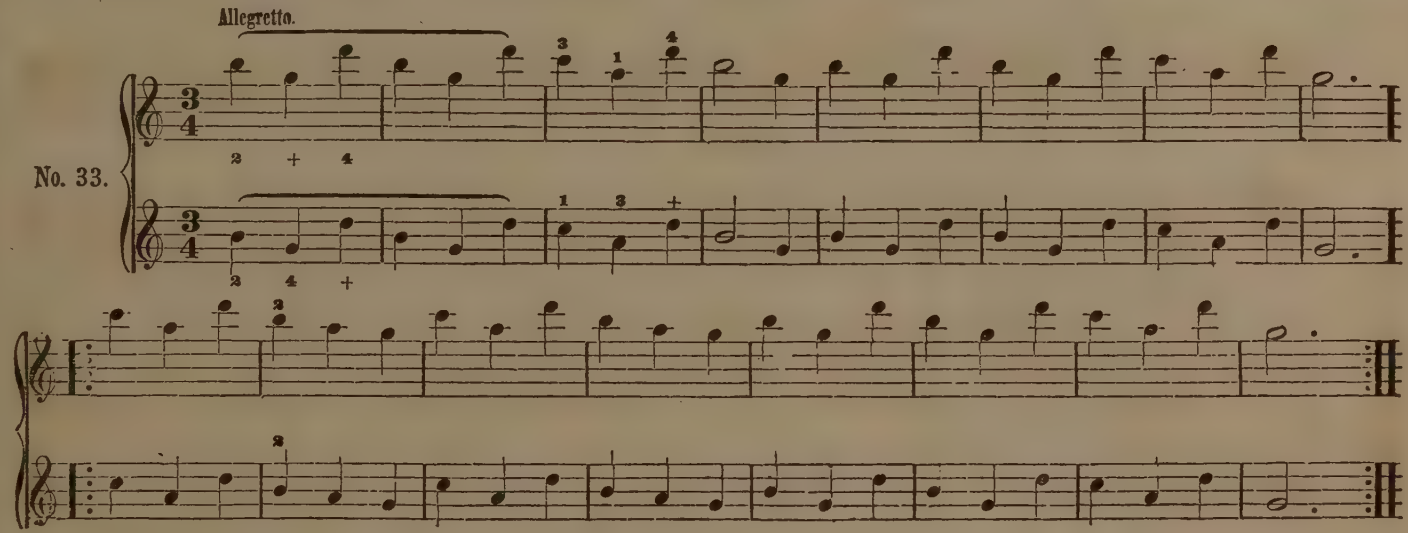
Andante. (Gracefully. Mouvement gracieux.) (Gehend.)

No. 32.



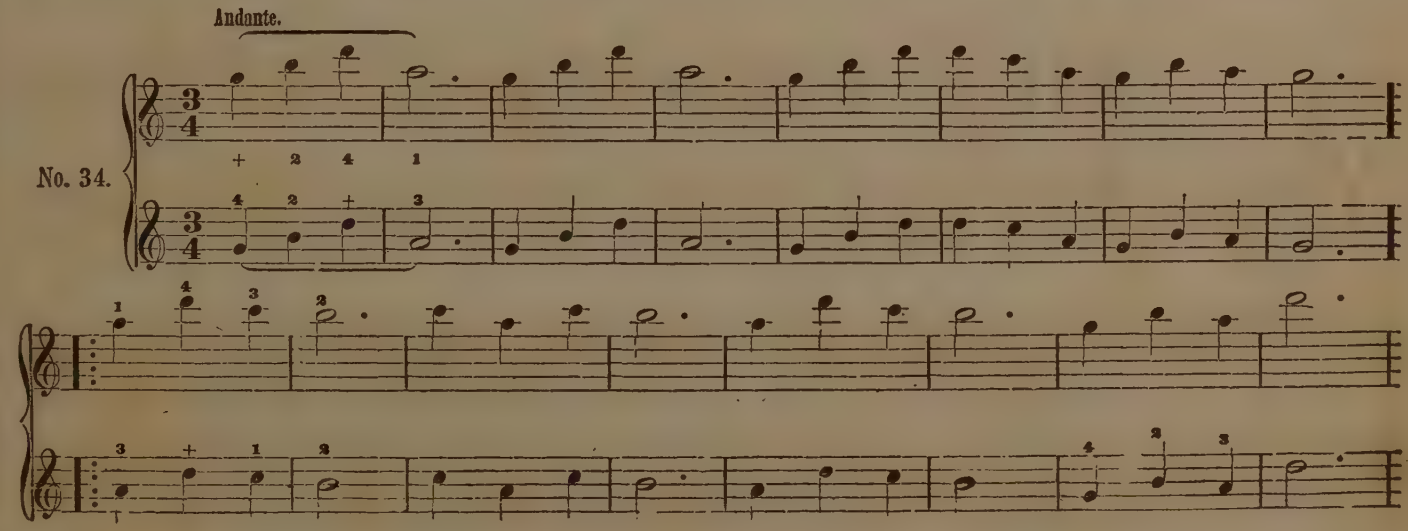
Allegretto.

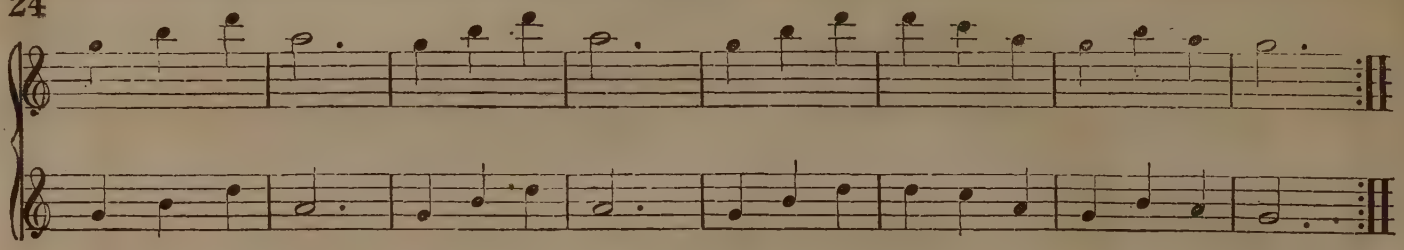
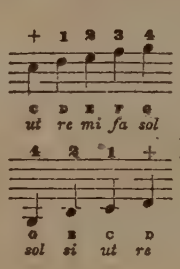
No. 33.



Andante.

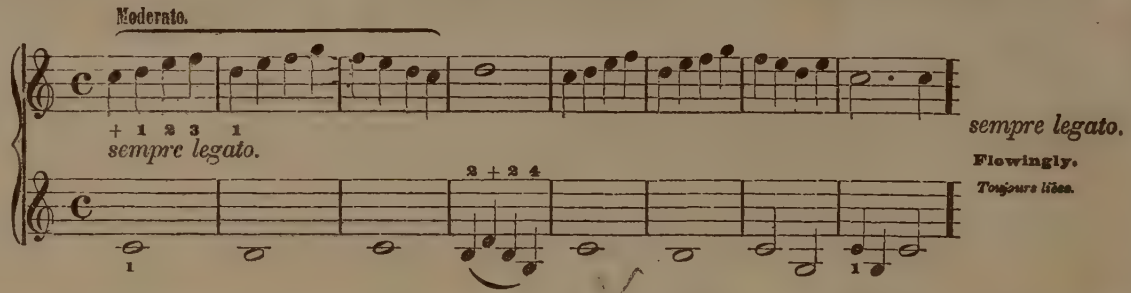
No. 34.





No. 35.

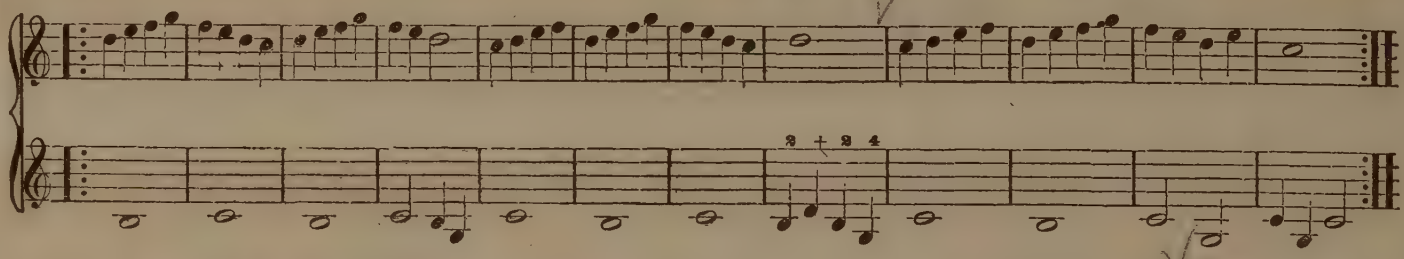
Moderato.



sempre legato.

Flowingly.

Toujours liés.



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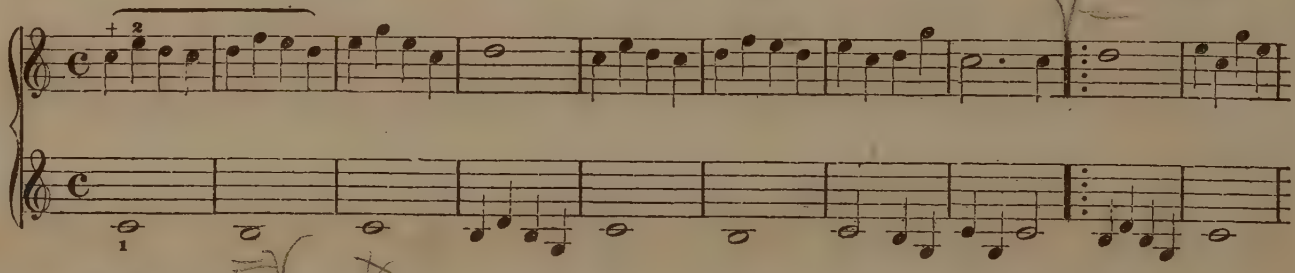
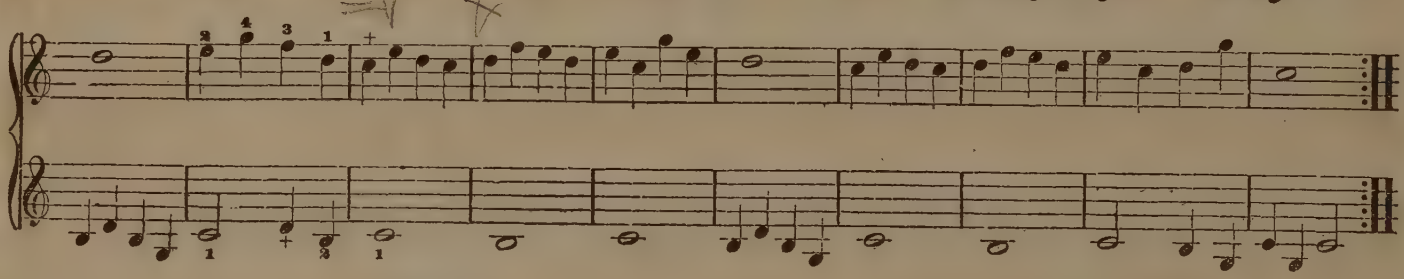
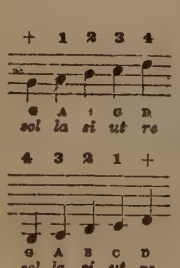
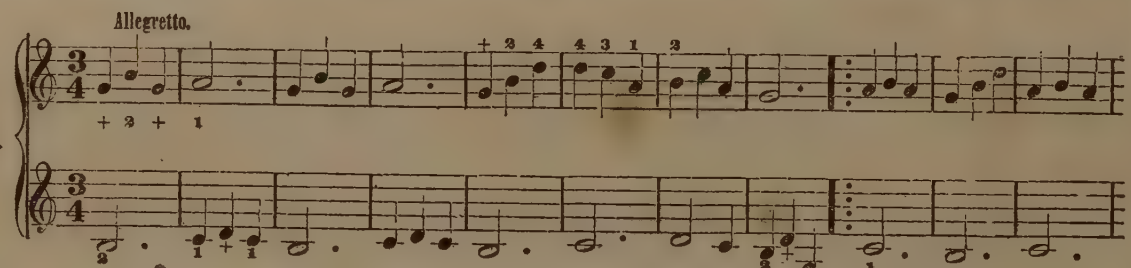
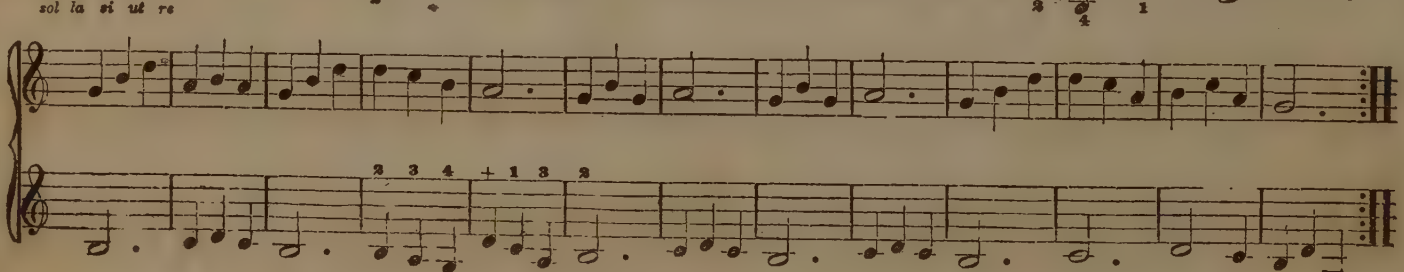




No. 37.

Allegretto.



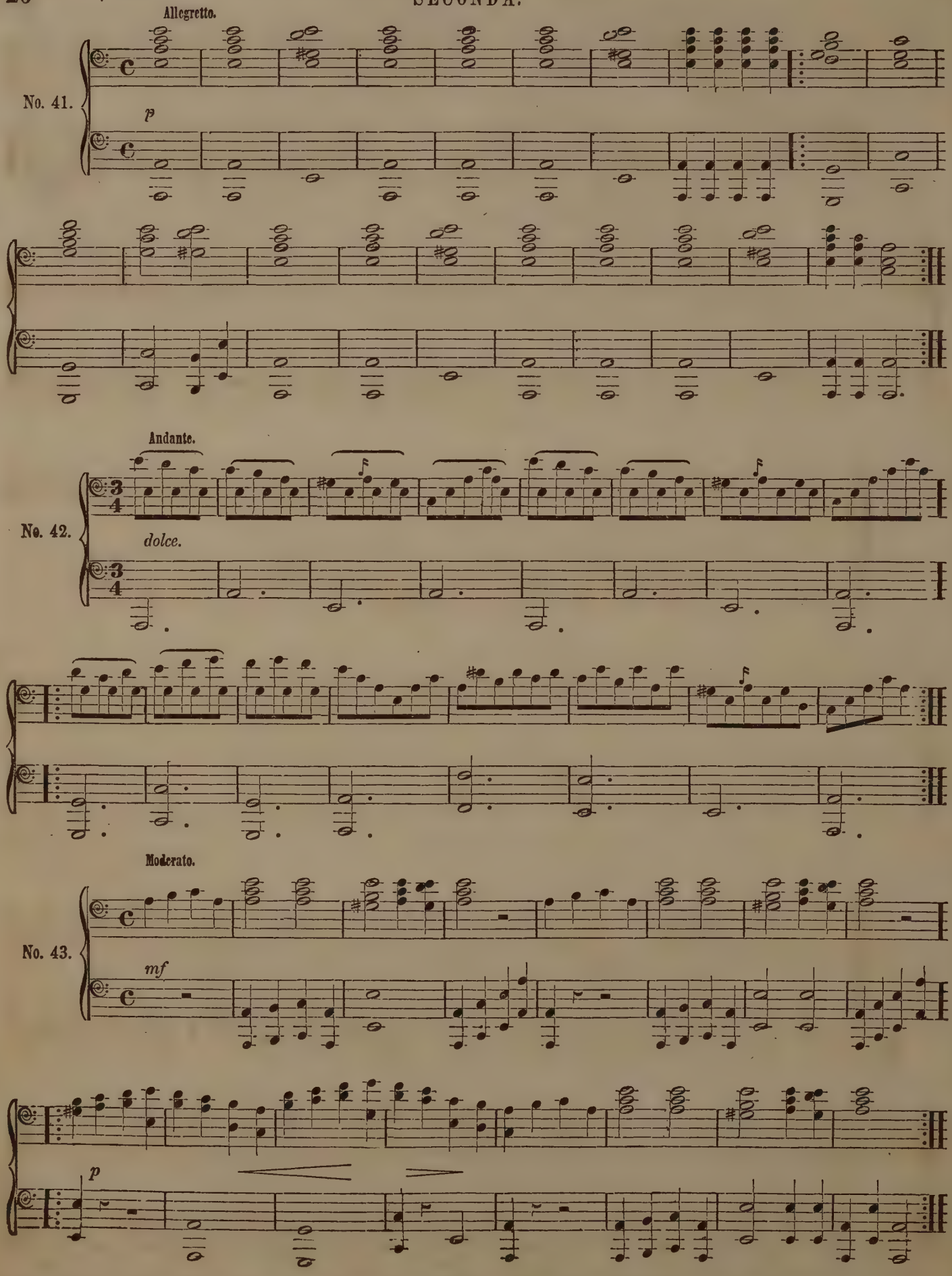


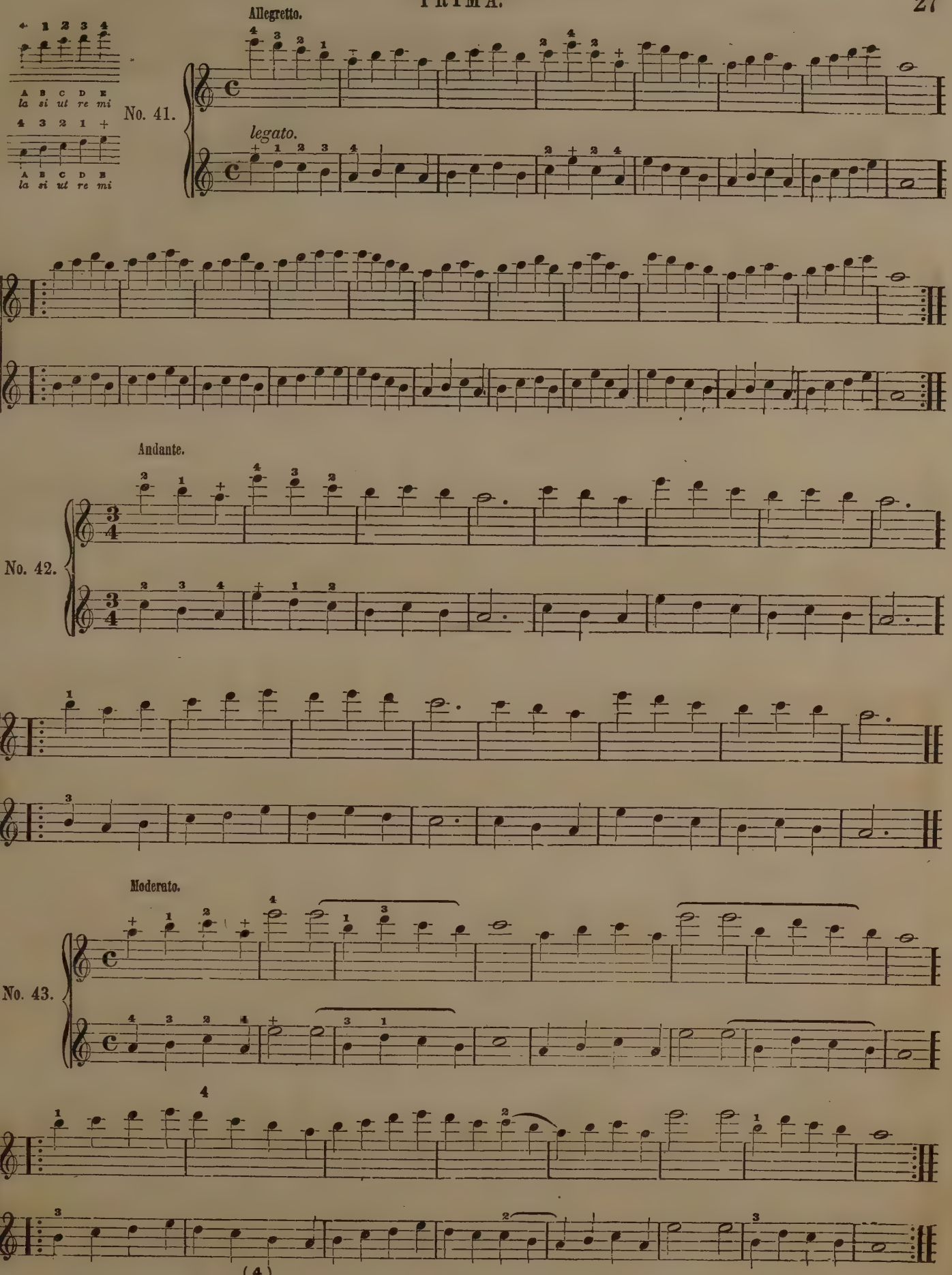
Moderato.

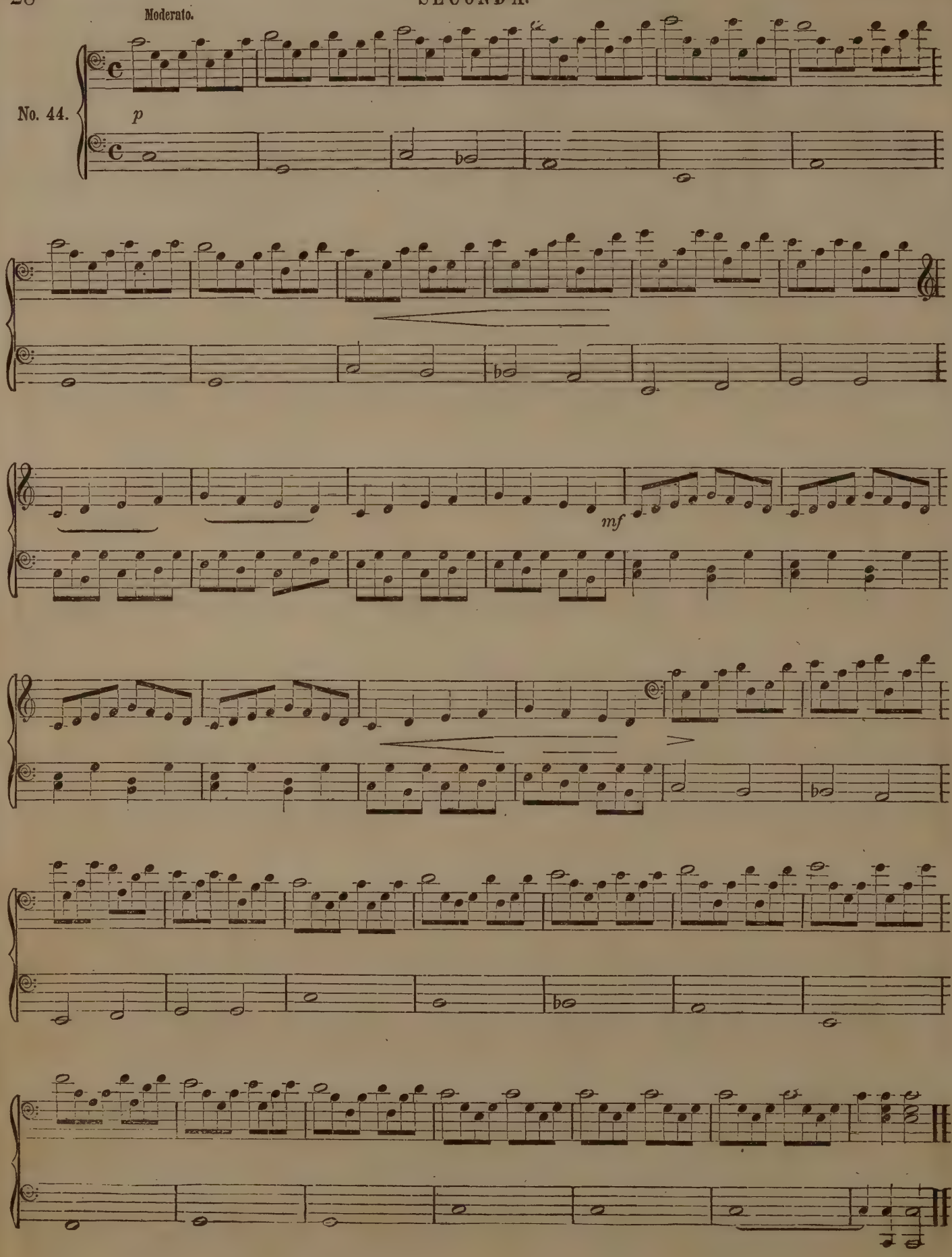
No. 38.

No. 39.

No. 40.


Allegretto.
No. 41.
p
Andante.
No. 42.
dolce.
Moderato.
No. 43.
mf
p


Allegretto.
No. 41.
legato.
Andante.
No. 42.
Moderato.
No. 43.


Moderato.
No. 44.
p
mf

8va..... OCTAVE ABOVE.

The notes over which this sign (8va.....) is placed, must be played an octave higher.

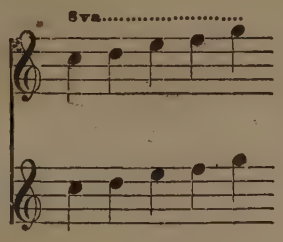
8va..... À L'OCTAVE.

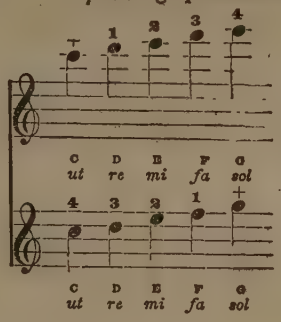
Les notes surmontés du signe de 8va..... doivent être exécutés jusqu'à la fin de la chaine ..... une octave plus haut

8va..... OCTAVE.

Die noten über denen dieses Zeichen steht und so weit das ..... geht, müssen eine octave höher gespielt werden.

EXAMPLE.
EXEMPLE.
BEISPIEL.



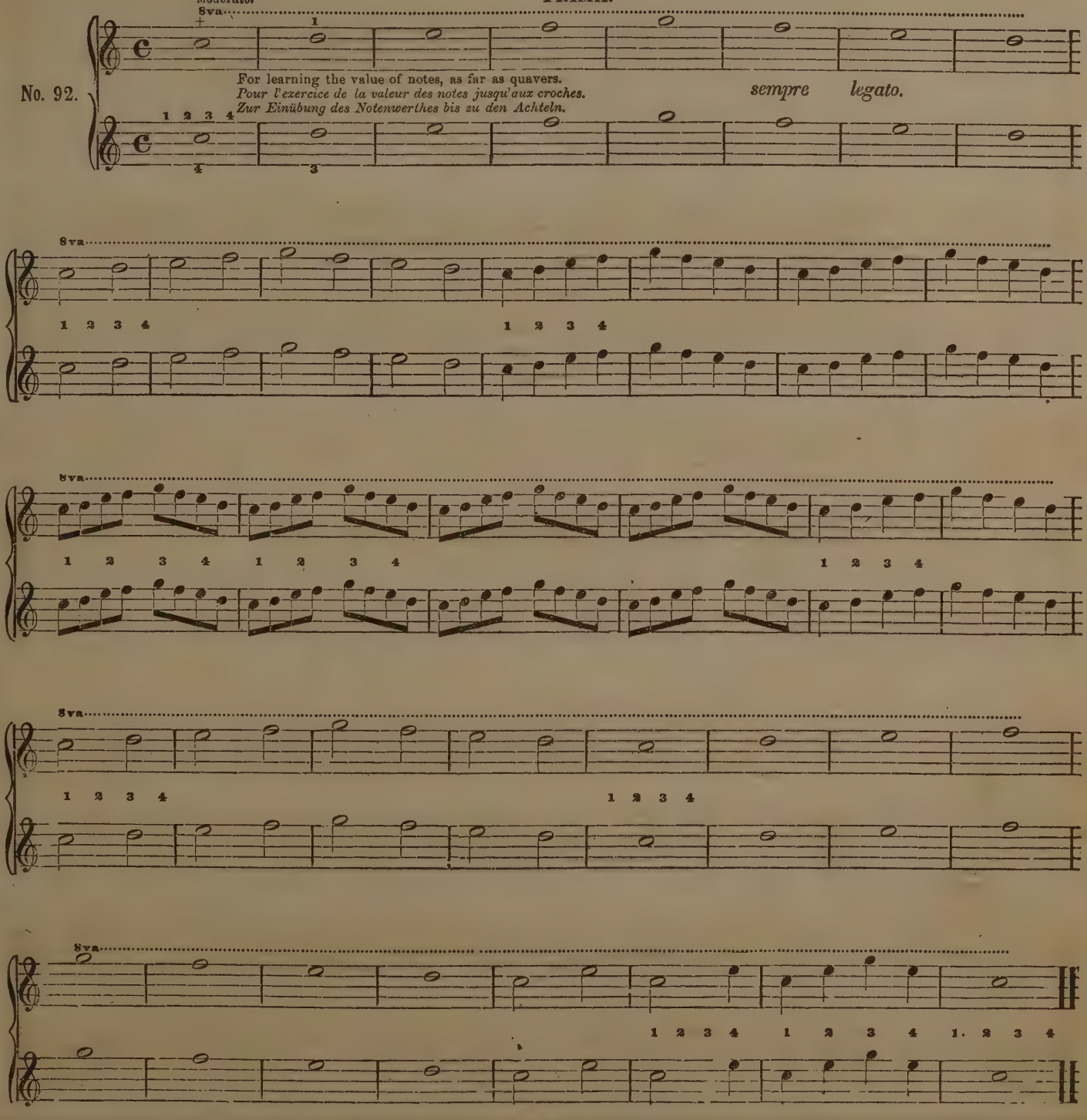
played thus:
Exécution:

Moderato.

PRIMA.

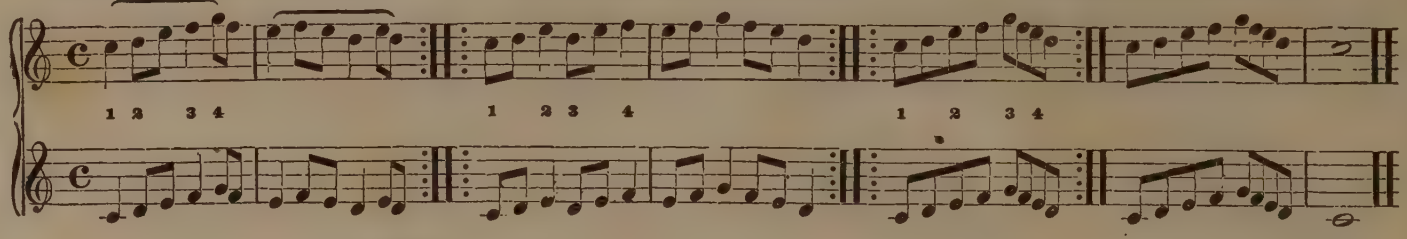
No. 92.

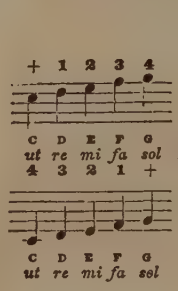
For learning the value of notes, as far as quavers.
Pour l'exercice de la valeur des notes jusqu'aux croches.
Zur Einübung des Notenwerthes bis zu den Achteln.

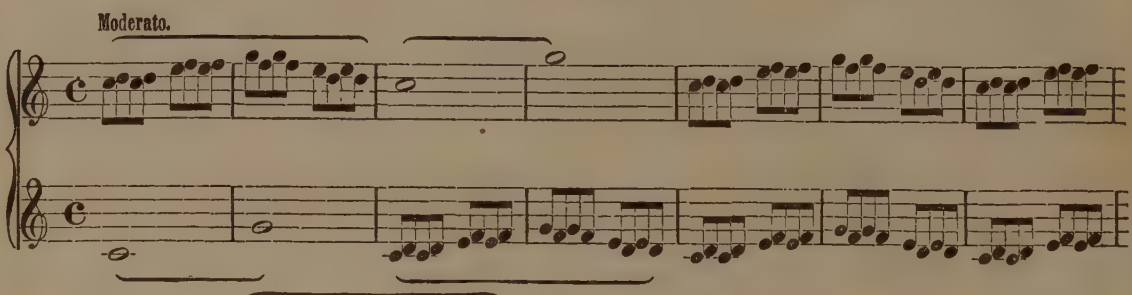
sempre legato.

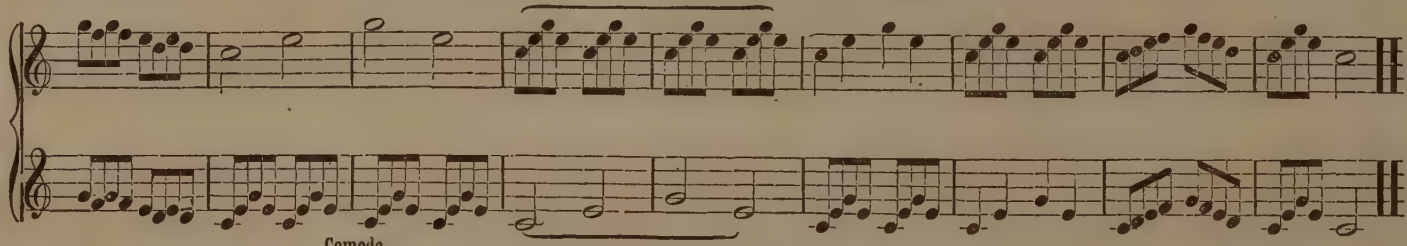


EXERCISE IN QUAVERS. | EXERCICE EN CHROCHES. | UEBUNG IN ACHTELN.



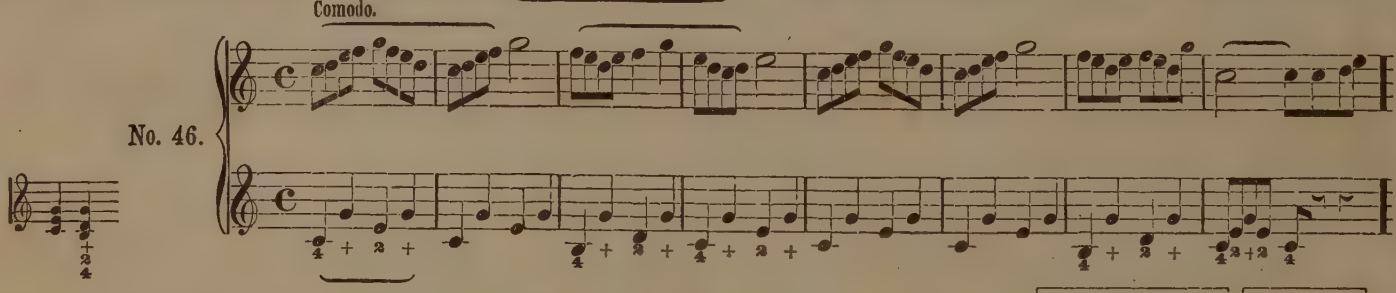
Moderato.

No. 45.





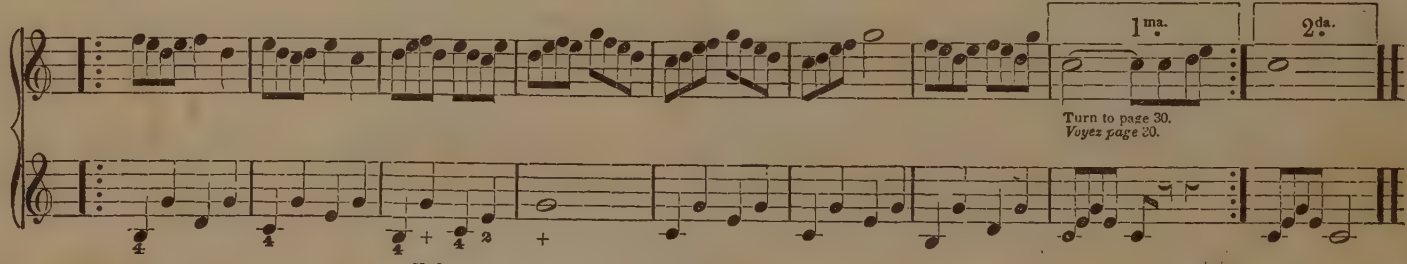
Comodo.

No. 46.



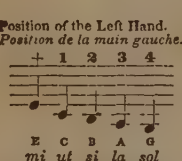
1ma. 2da.

Turn to page 30.
Voyez page 30.



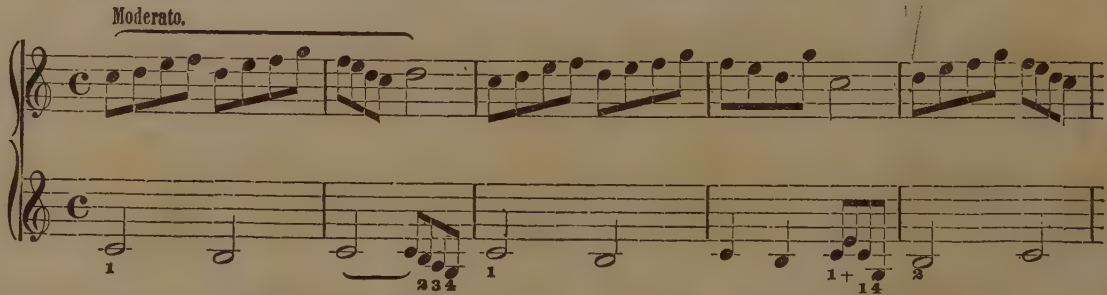
Moderato.

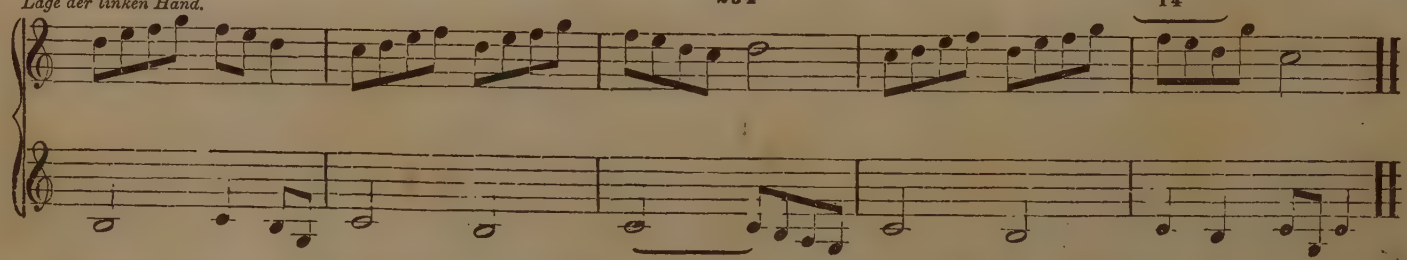
Position of the Left Hand.
Position de la main gauche.



Lage der linken Hand.

No. 47.





Allegretto.

No 48.

1ma. 2da.

Turn to page 32.
Voyez page 32.
Siehe Seite 32.

Allegretto.

No. 49.

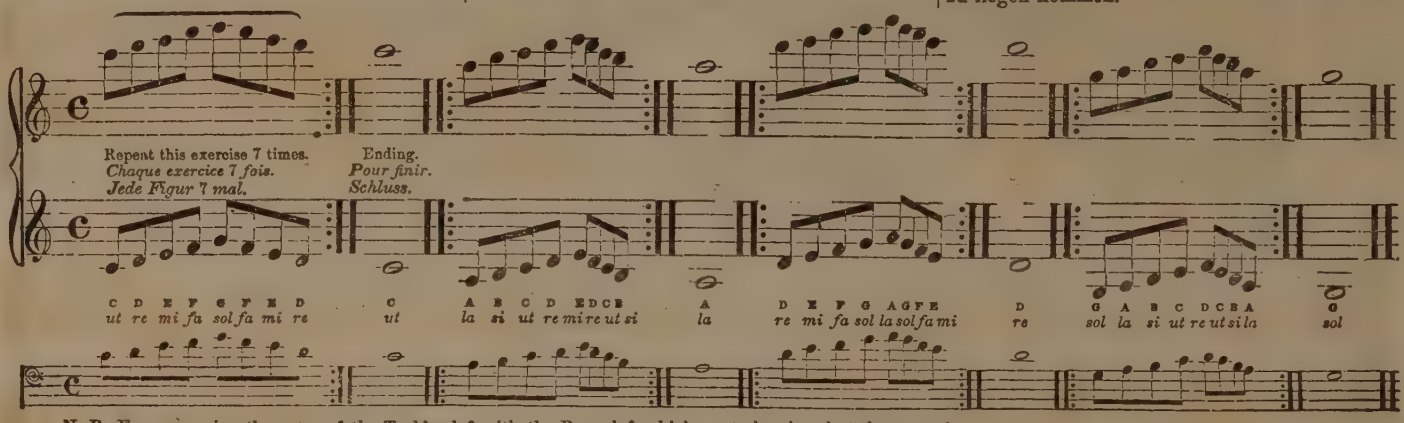
Comodo.

No. 50.

The elbows must be kept close to the body, even if the hands are far from it.

Les coudes ne doivent pas s'eloigner du corps, lors même que les mains s'écartent.

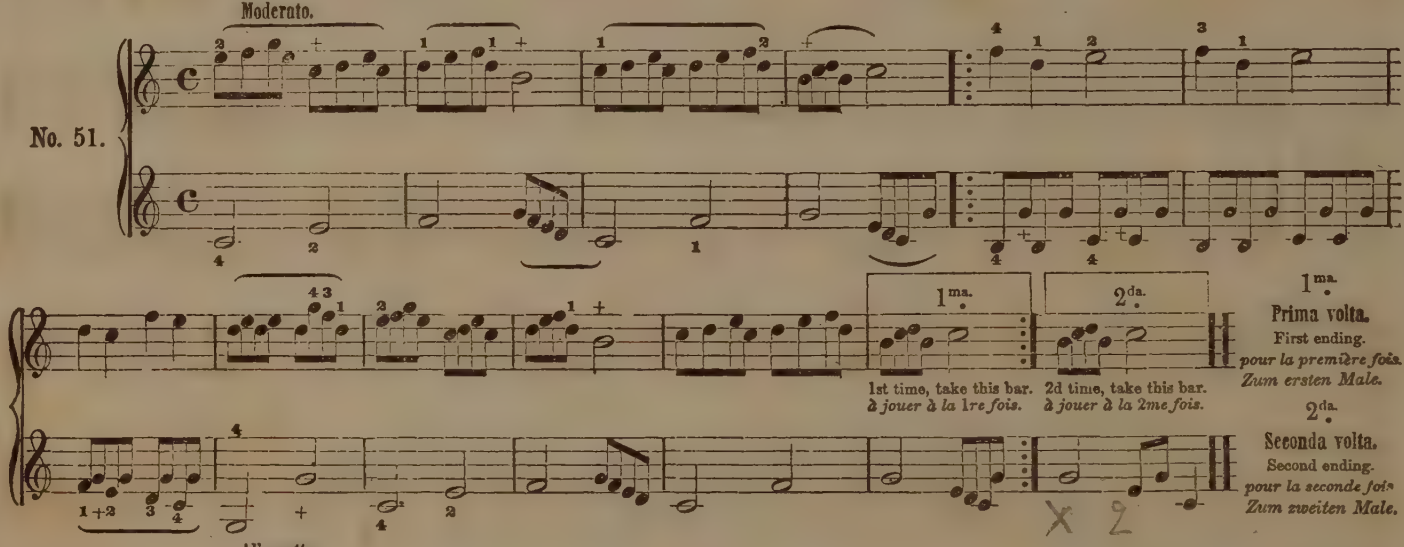
Die Ellenbogen dürfen nicht vom Körper abstehen, wenn auch die Hände weiter auseinander zu liegen kommen.


Repeat this exercise 7 times.
Chaque exercice 7 fois.
Jede Figur 7 mal.
Ending.
Pour finir.
Schluss.
C D E F G F E D C
ut re mi fa sol fa mi re ut
C A B C D E D C B A
la si ut re mi re ut si la
D E F G A G F E D
re mi fa sol la sol fa mi re
G A B C D C B A G
sol la si ut re ut si la sol

N. B. For comparing the notes of the Treble clef with the Base clef, which are to be played at the same time.
N. B. Ponr comparer les notes de la clef de sol et celles de la clef de fa qui doivent se jouer sur la même touche.
N. B. Zur Vergleichung der Noten des G Schlüssels und derjenigen des F Schlüssels, welche auf gleichen Tasten gespielt werden.

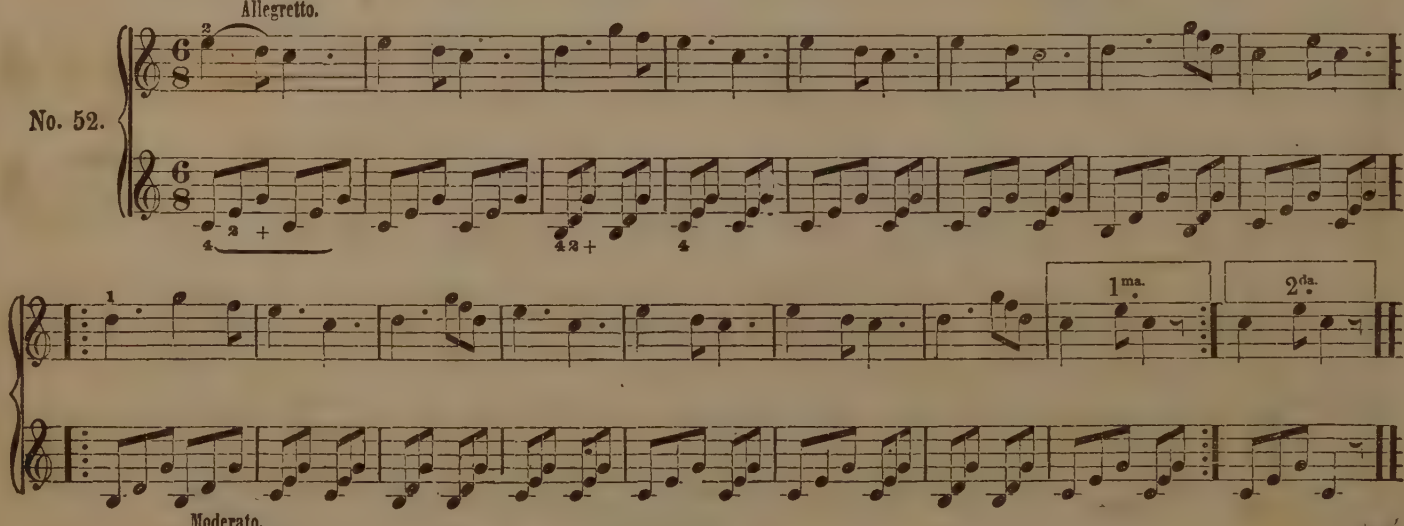
Moderato.

No. 51.



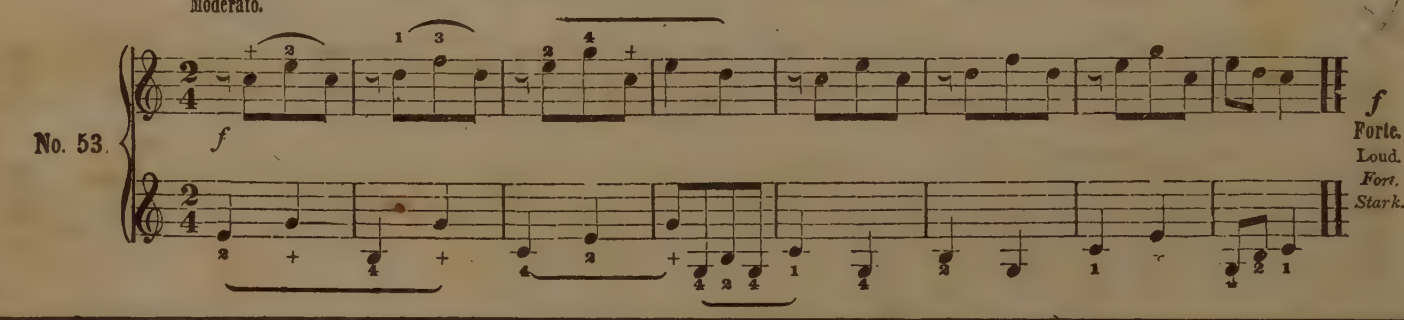
Allegretto.

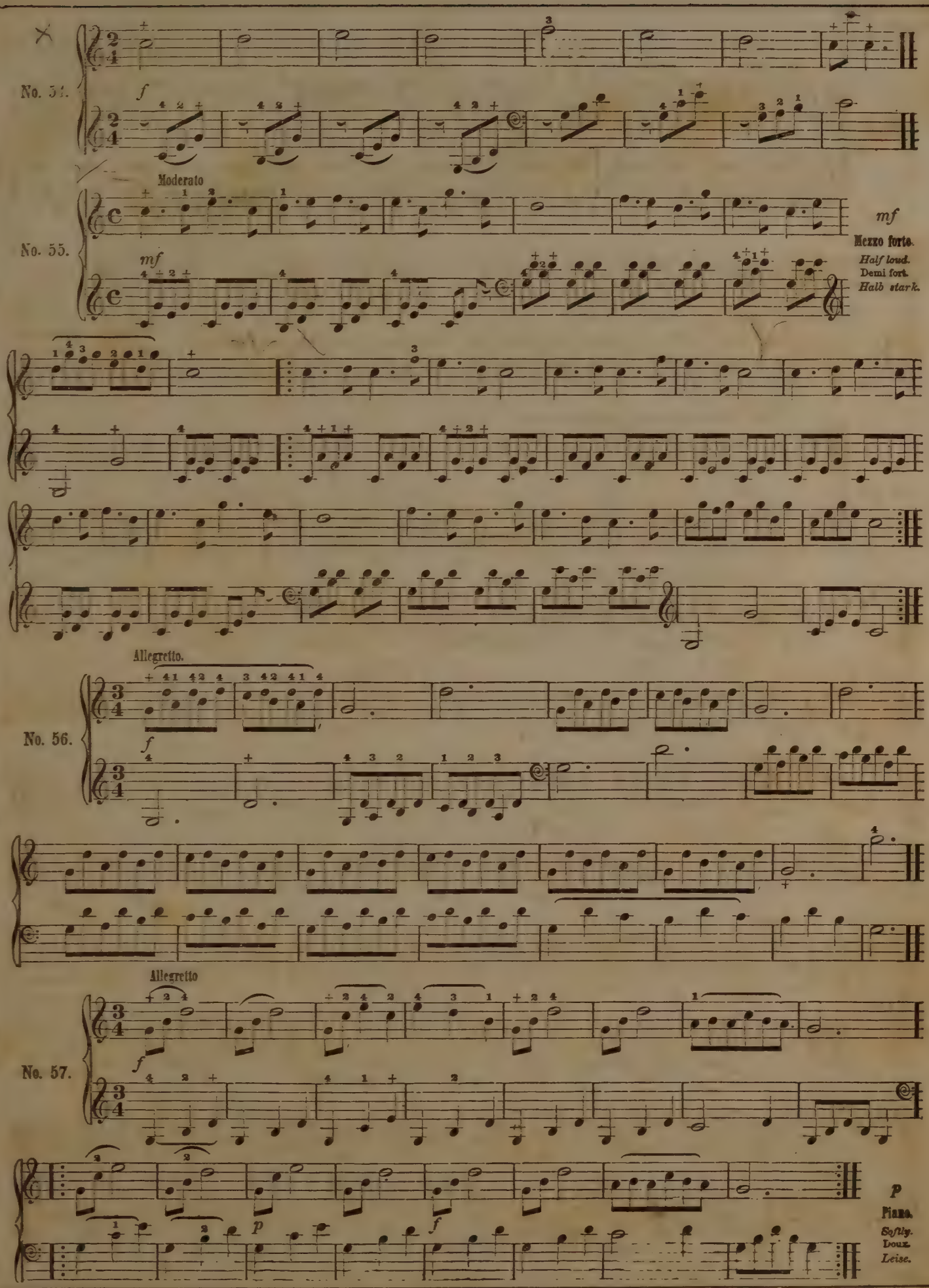
No. 52.



Moderato.

No. 53.




No. 54.
f
Moderato
No. 55.
mf
mf
Mezzo forte.
Half loud.
Demi fort.
Halb stark.
Allegretto.
No. 56.
f
Allegretto
No. 57.
f
p
f
p
Piano.
Softly.
Doux.
Leise.

Moderato.

No. 58.

mf

1ma. 2da.

Increasing.
En augmentant
Diminishing.
En diminuant.

Allegretto.

No. 59.

An accented note.
Il faut accentuer la note.
Die Note hervorgehoben.

Comodo.

No. 60.

mf *cresc.* *dim.* *f* *cresc.*
Increasing.
En augmentant.
dim.
Diminishing.
En diminuant.

dim. *cresc.* *dim.*

Allegro moderato. (Moderately fast. *Animé modérément.*) *Mässig schnell.*

No. 61

dolce.

dolce.
Sweetly
Doux.
Sanft.

Allo. moderato.

No. 62.

mf

If a dot is placed over a note, that note must be played short. This is done by touching the key, and leaving it instantly.

8va..... 8va.....

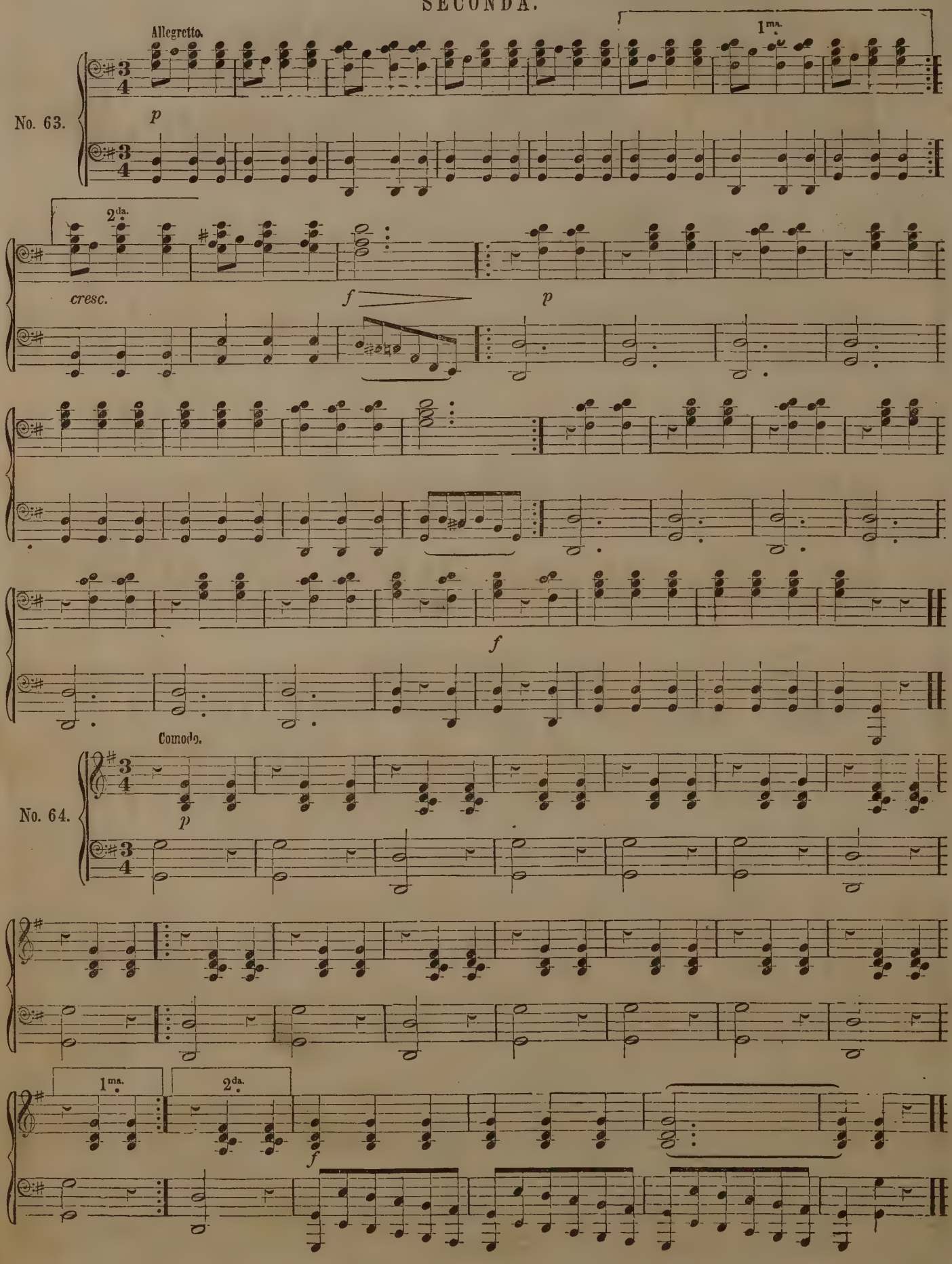
Beispiel.
Example
Exemple.

Played thus:
Exécution:

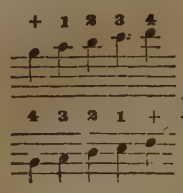
Lorsqu'un point se trouve sur une note, il faut la détacher vivement; ceci à lieu quand on retire le doigt d'une touche aussitot après l'avoir frappée.

Wenn ein Punkt über einer Note steht so muss diselbe abgestossen werden; diess geschieht wenn man gleich nach dem Anschlage die Taste wieder verlässt.

SECONDA.



Allegretto.



No. 63.

mf

1ma.

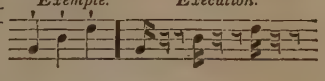
2da.

cresc.

f

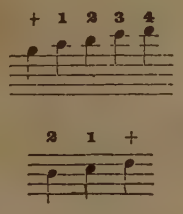
The notes over which those marks ! are placed, are to be played short.

Written. *Exemple.* To be played. *Exécution.*



De petits traits au dessus des notes indiquent que l'on doit les détacher brièvement.

Kurze Striche über den Noten zeigen an, dass man die Noten kurz spielen soll.

Flowingly.

No. 64.

dolce.

1ma.

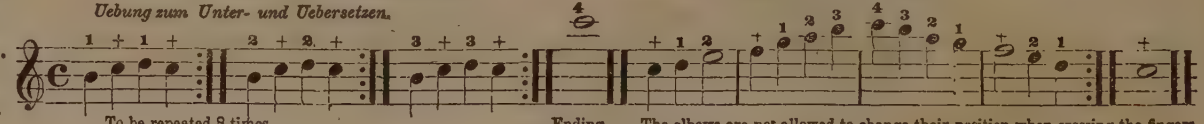
2da.

f

Exercise for crossing the fingers over the thumb.
A passer le pouce sous les doigts et les doigts par dessus le pouce.
Uebung zum Unter- und Uebersetzen.

SCALE IN C MAJOR.
GAMME EN UT MAJEUR.
TONLEITER IN C DUR.

Right Hand alone.
Main droit seule.
Rechte Hand allein.

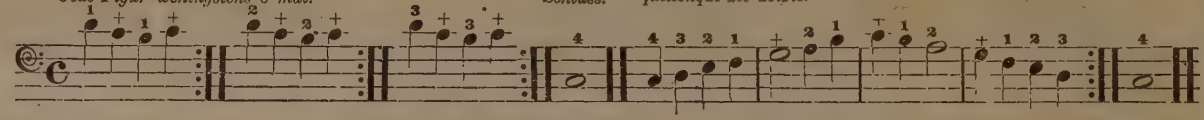


To be repeated 8 times.
Chaque exercice au moins 8 fois.
Jede Figur wenigstens 8 mal.

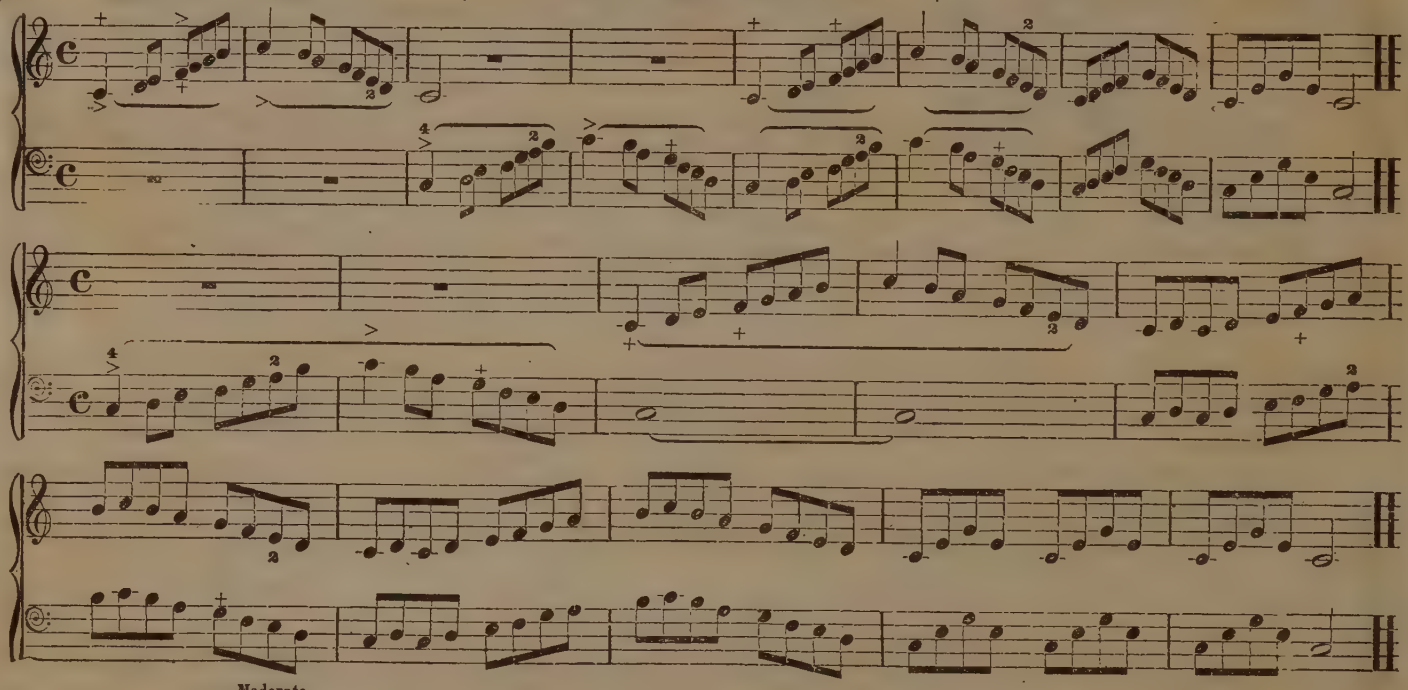
Ending.
Pour finir.
Schluss.

The elbows are not allowed to change their position when crossing the fingers.
Les coudes ne doivent pas quitter leur position naturelle dans le croisement quelconque des doigts.

Left Hand alone.
Main gauche seule.
Linke Hand allein.



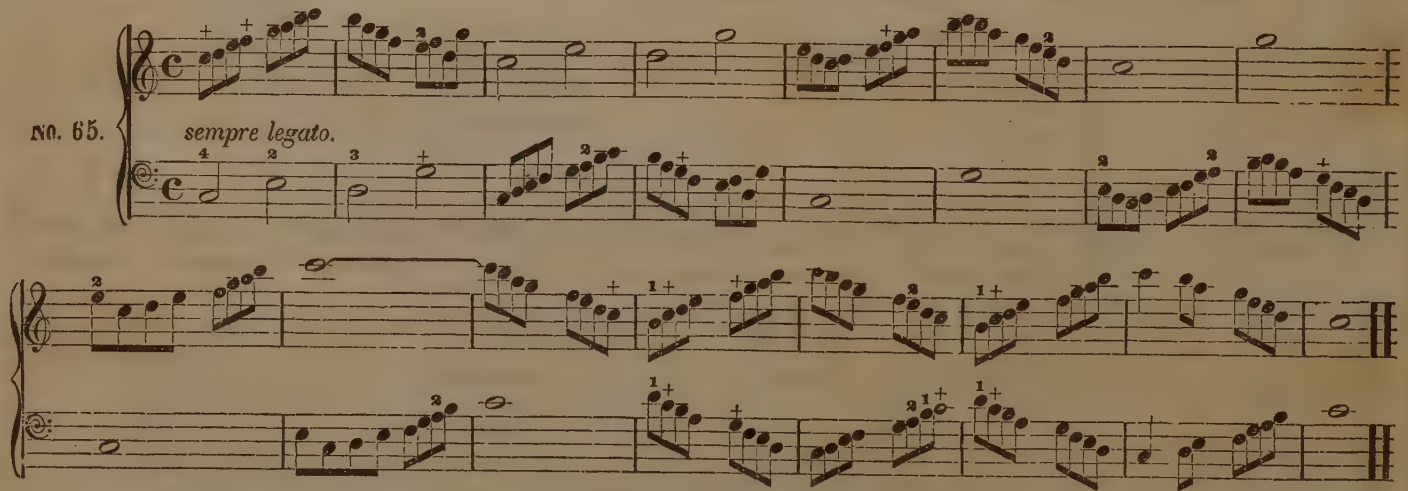
SCALE IN C MAJOR. | GAMME EN UT MAJEUR. | TONLEITER IN C DUR.



Moderato.

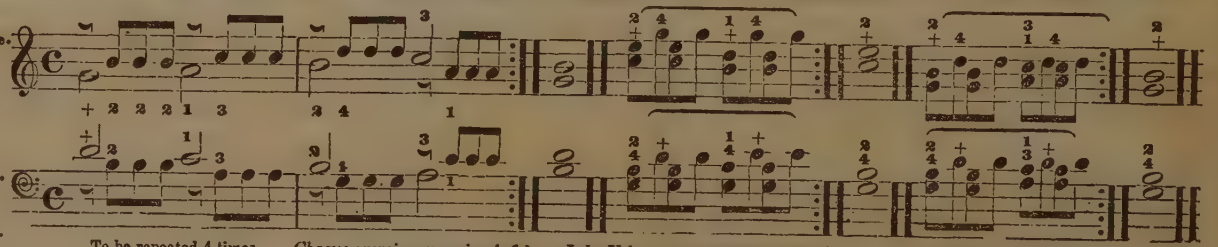
No. 65.

sempre legato.



EXERCISES IN DOUBLE NOTES. | EXERCICE EN DOUBLES NOTES. | UEBUNGEN IN DOPPELGRIFFEN.

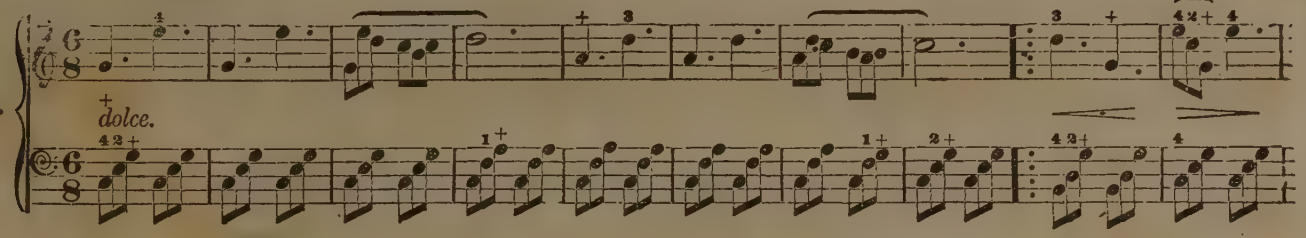
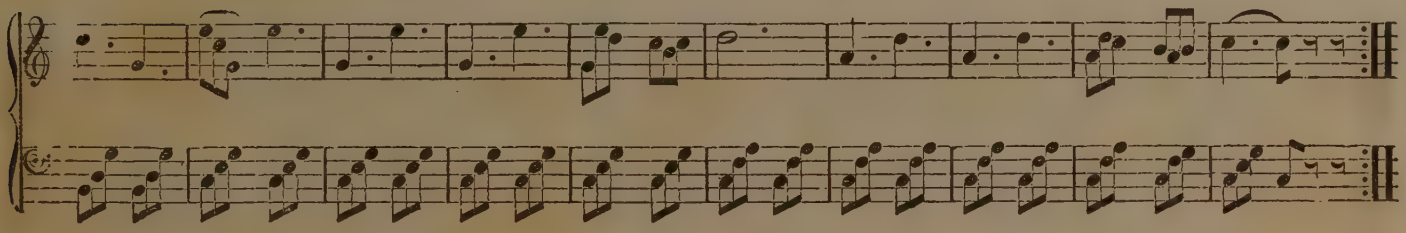
Right Hand alone.
Main droit seule.
Rechte Hand allein.



Left Hand alone.
Main gauche seule.
Linke Hand allein.

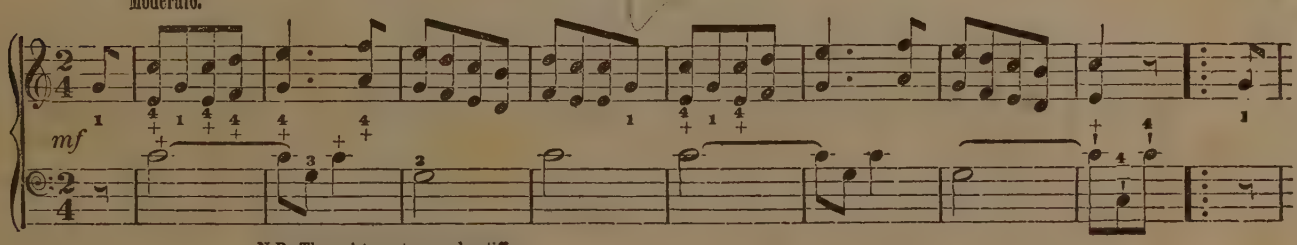
To be repeated 4 times. *Chaque exercice au moins 4 fois.* *Jede Uebung wenigstens 4 mal.*

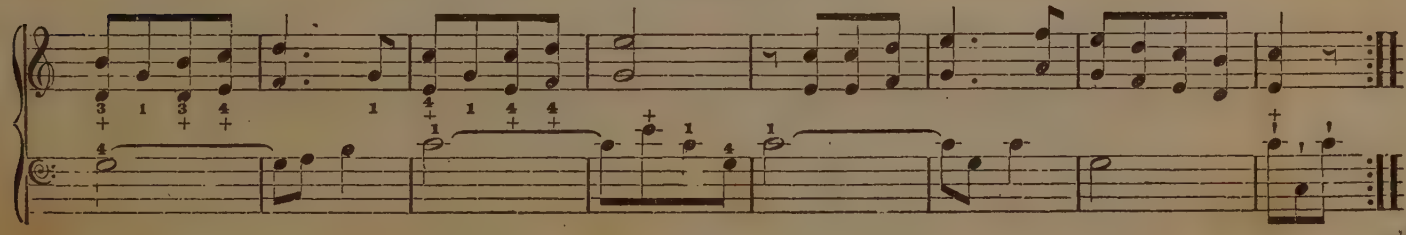
Allegretto.

No. 66.



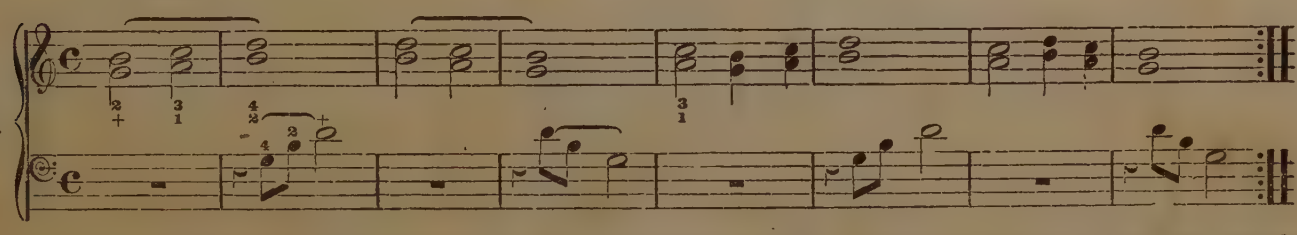
Moderato.

No. 67.



N.B. The wrist must never be stiff.
N.B. Le poignet surtout ne doit jamais contracter de raideur.
N. B. Das Handgelenk darf ja nicht steif gehalten werden.

Moderato.

No. 68.

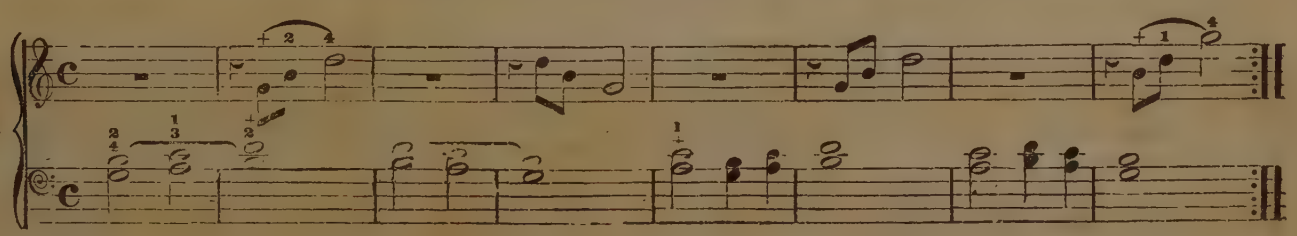


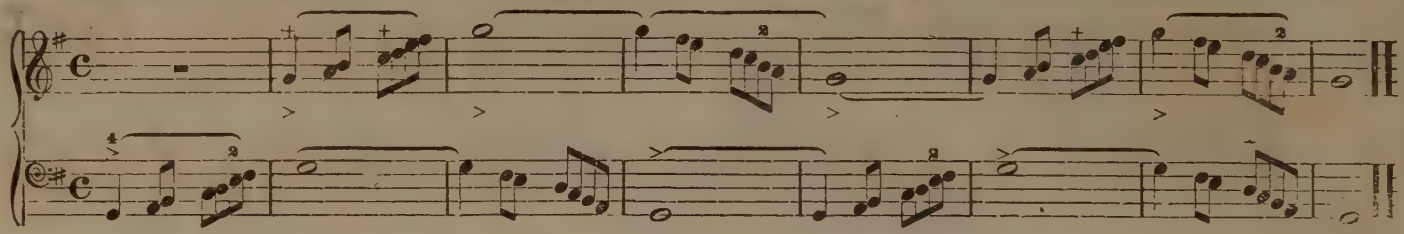
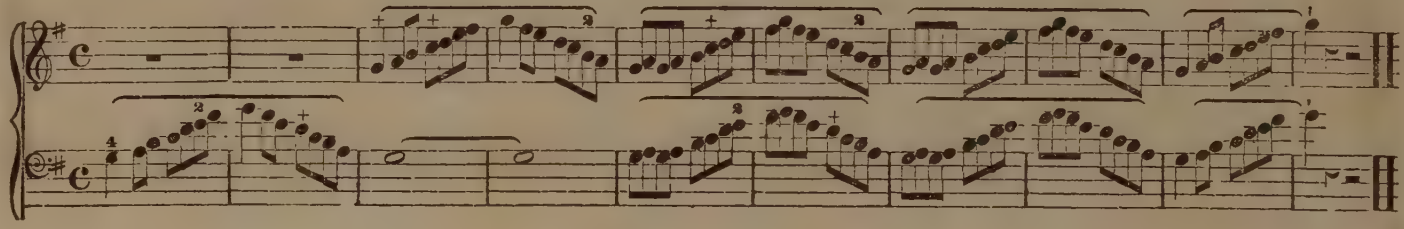
The pupil must play the notes in thirds exactly together, and, at the same time, slur them.

L'élève s'efforcera de faire entendre les deux notes des tierces en même temps et devra les jour rigoreusement LEGATO (liées).

Der Schüler bemühe sich die beiden Töne der Terzen zu gleicher Zeit hören zu lassen, und spiele streng legato.

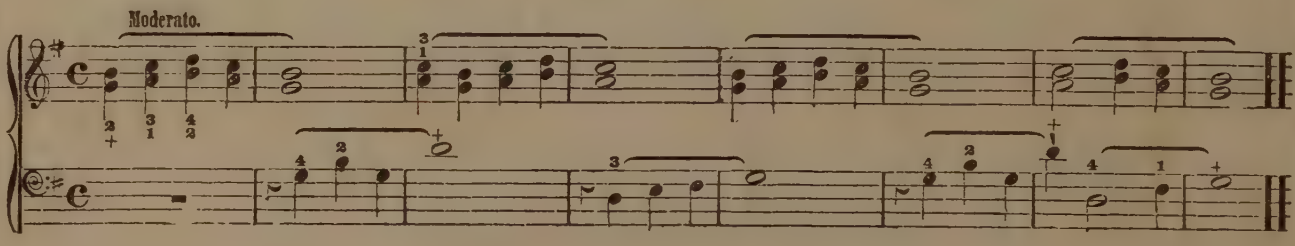
No. 69.



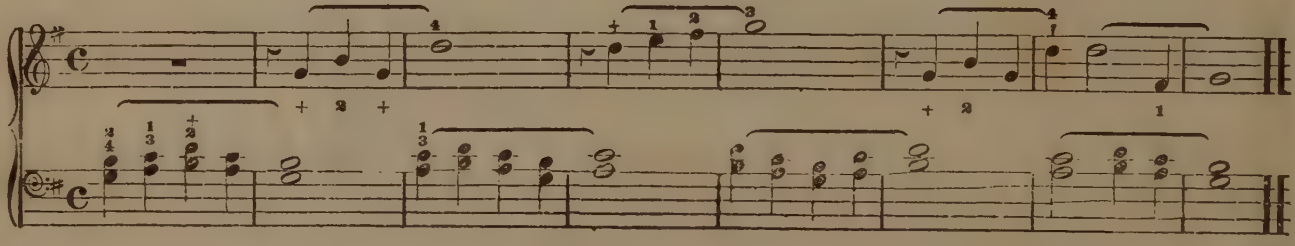
SCALE IN G MAJOR. | GAMME EN SOL MAJEUR. | TONLEITER IN G DUR.



Moderato.

No. 70.



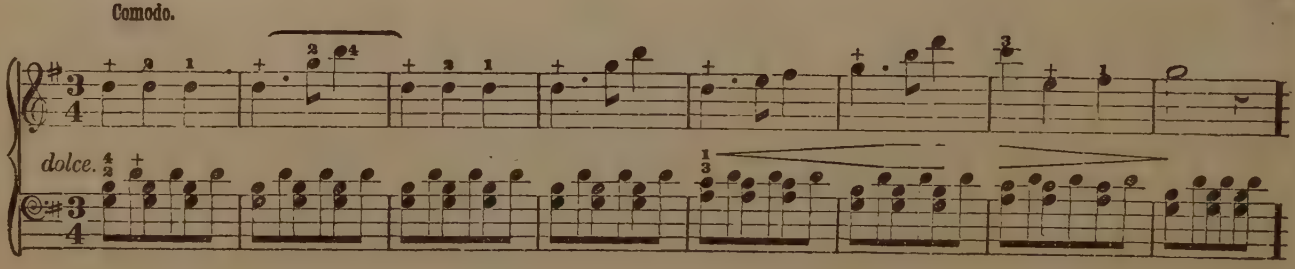
No. 71.

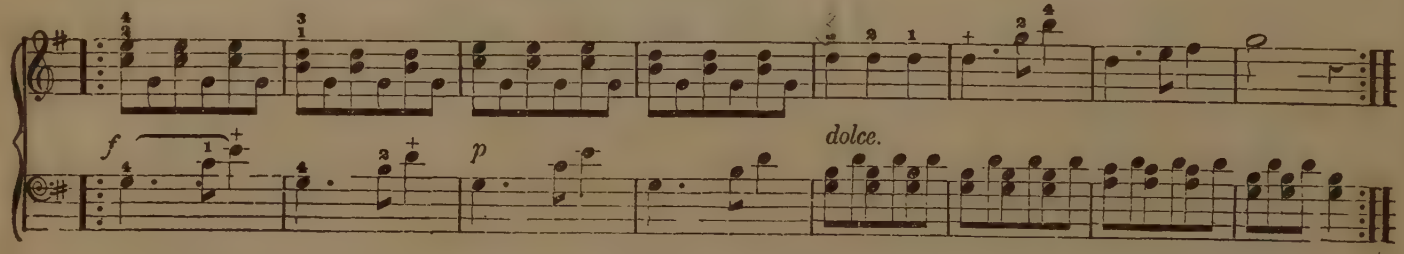


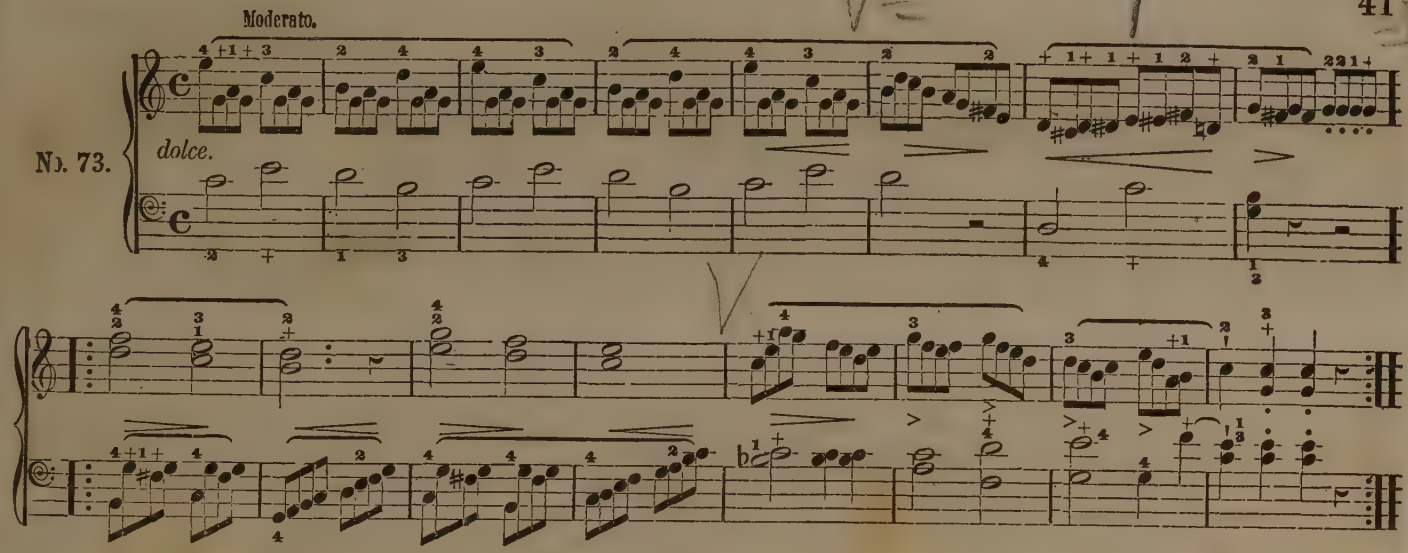
Comodo.

No. 72.

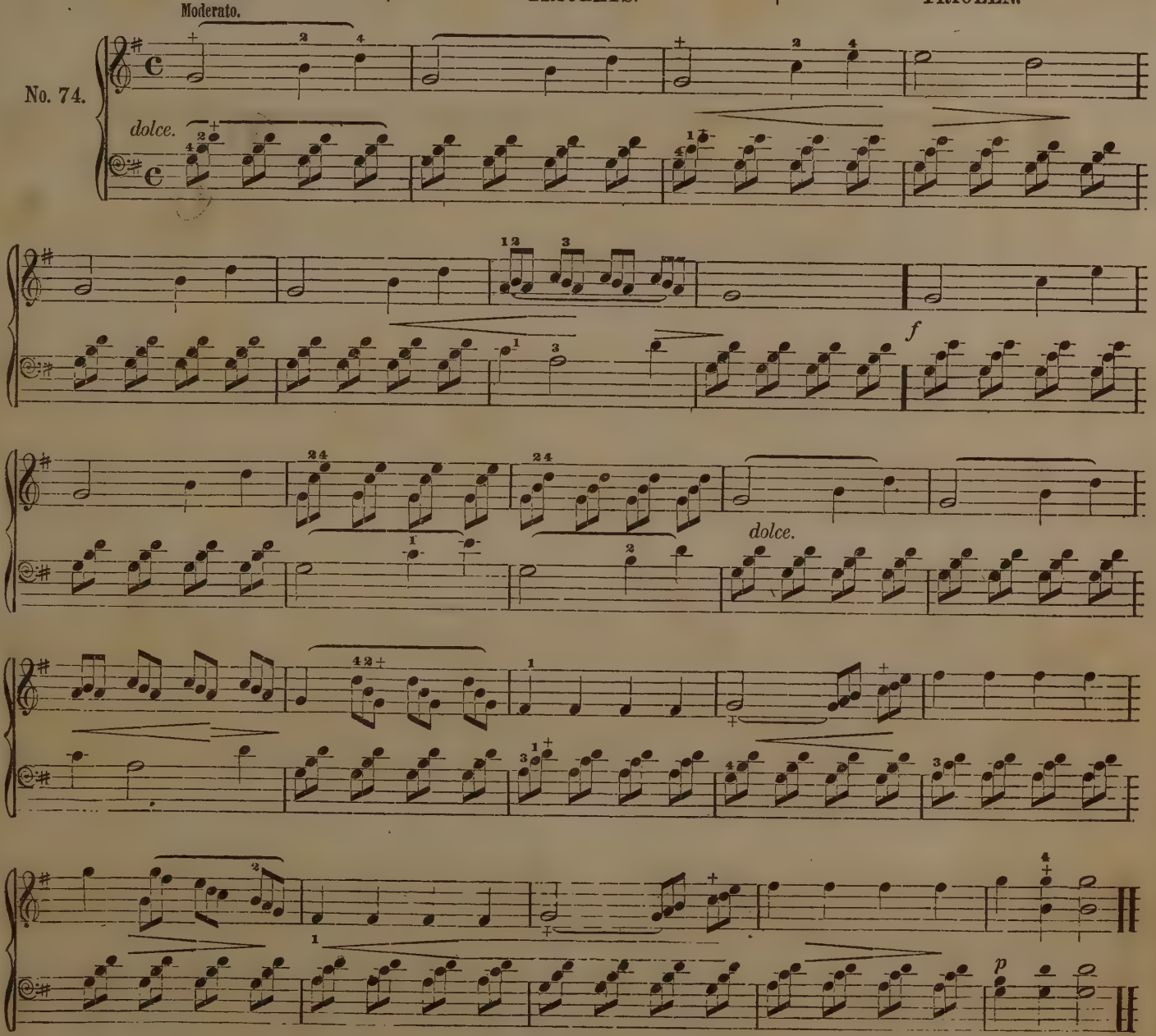
dolce.



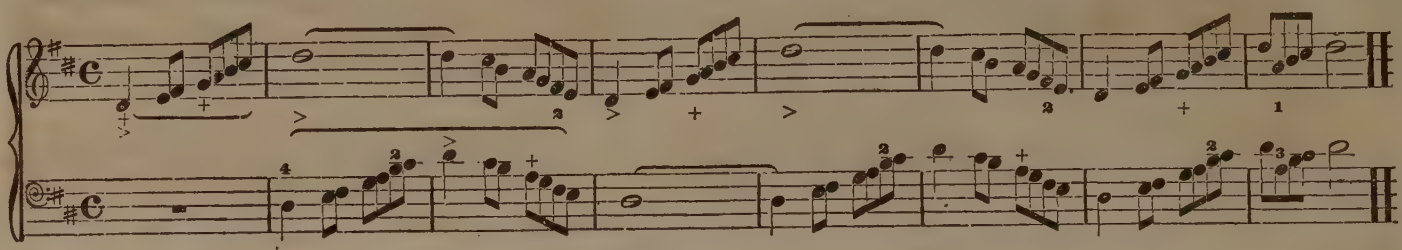


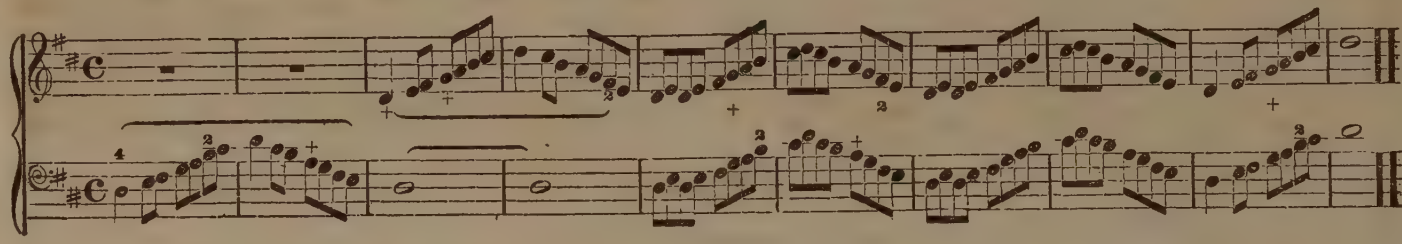


TRIPLETS. | TRIOLETS. | TRIOLEN.

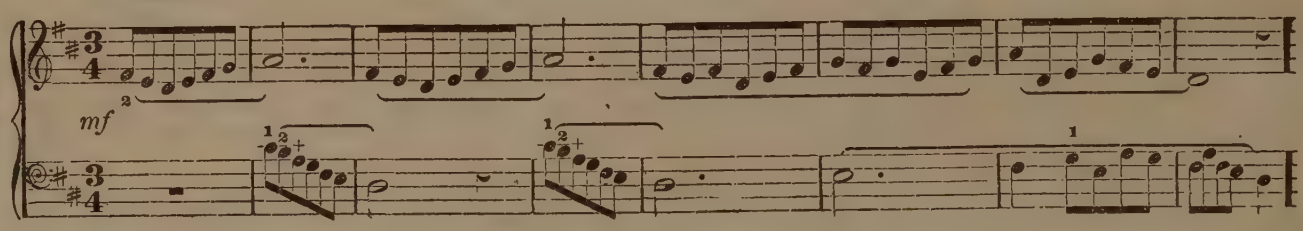
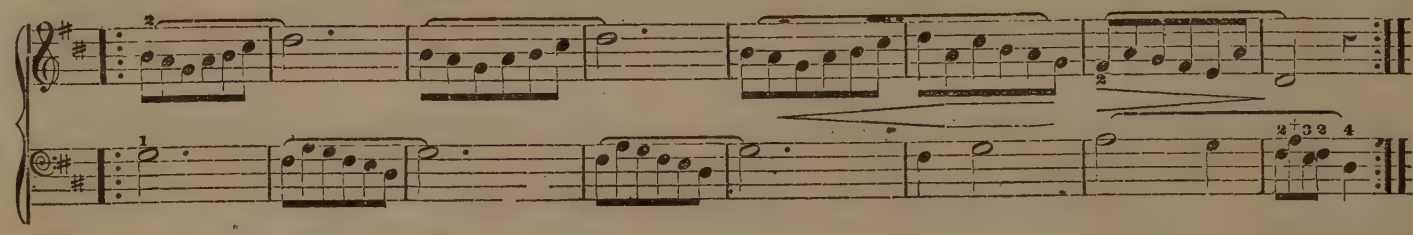


SCALE IN D MAJOR. | GAMME EN RE MAJEUR. | TONLEITER IN D DUR.

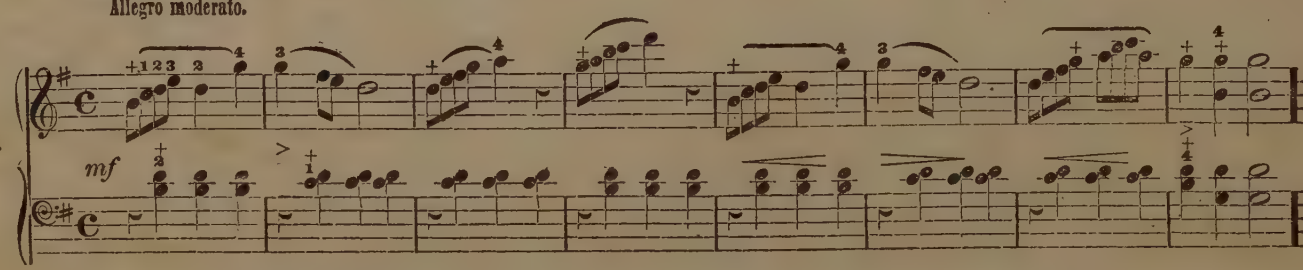


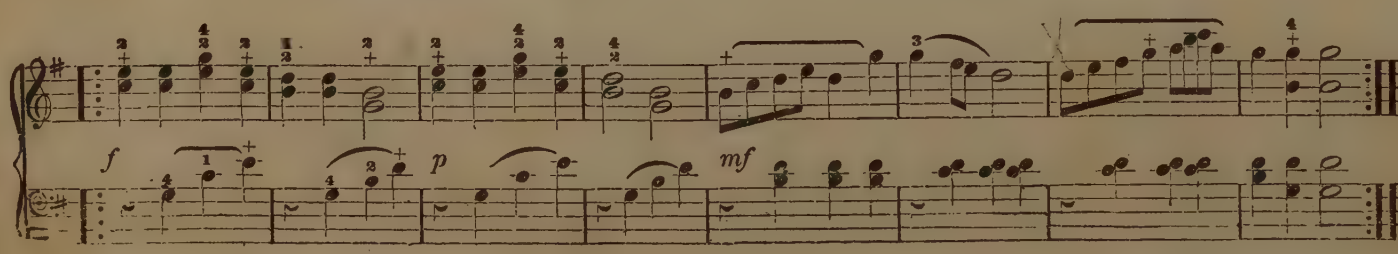


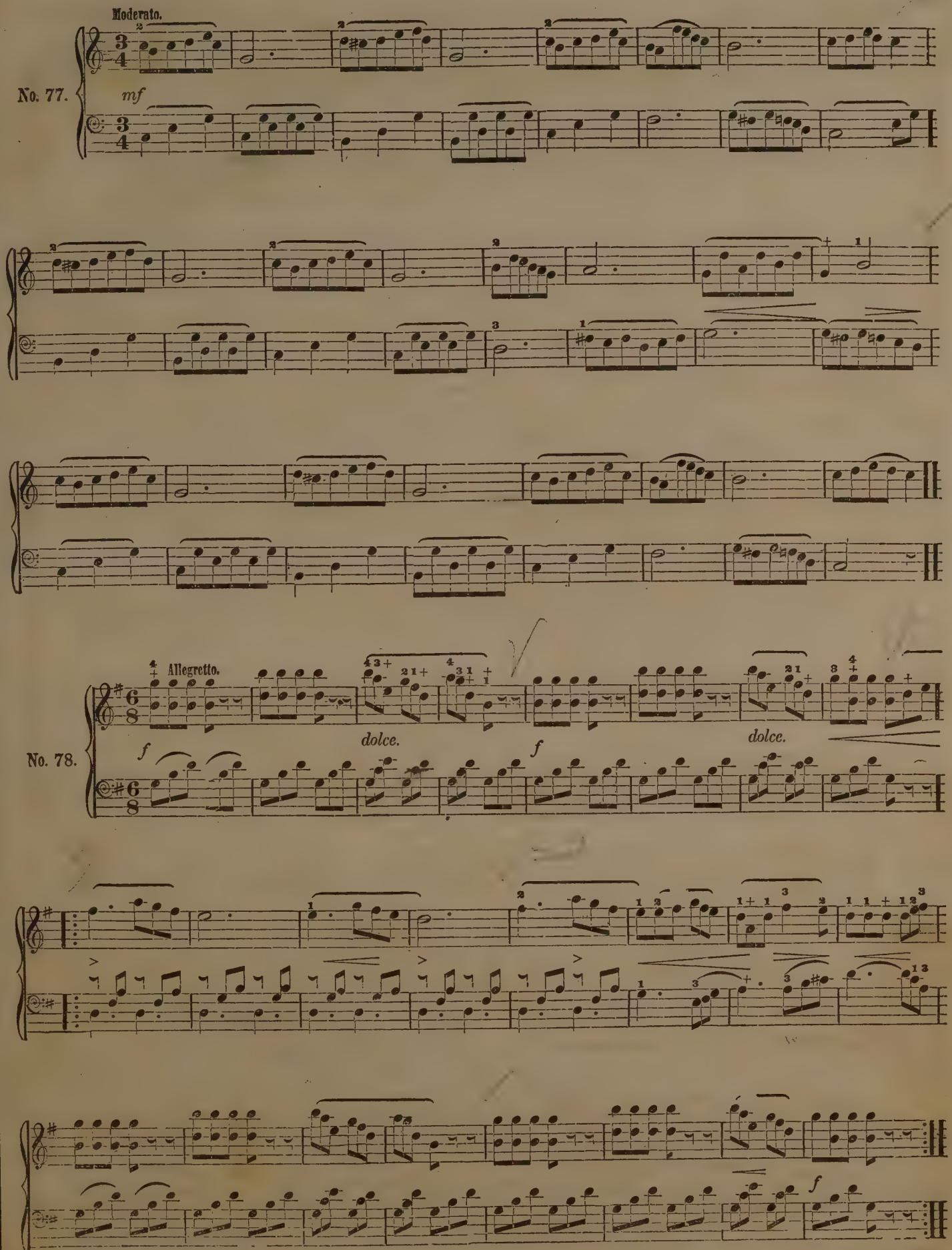
Moderato.

No. 75.



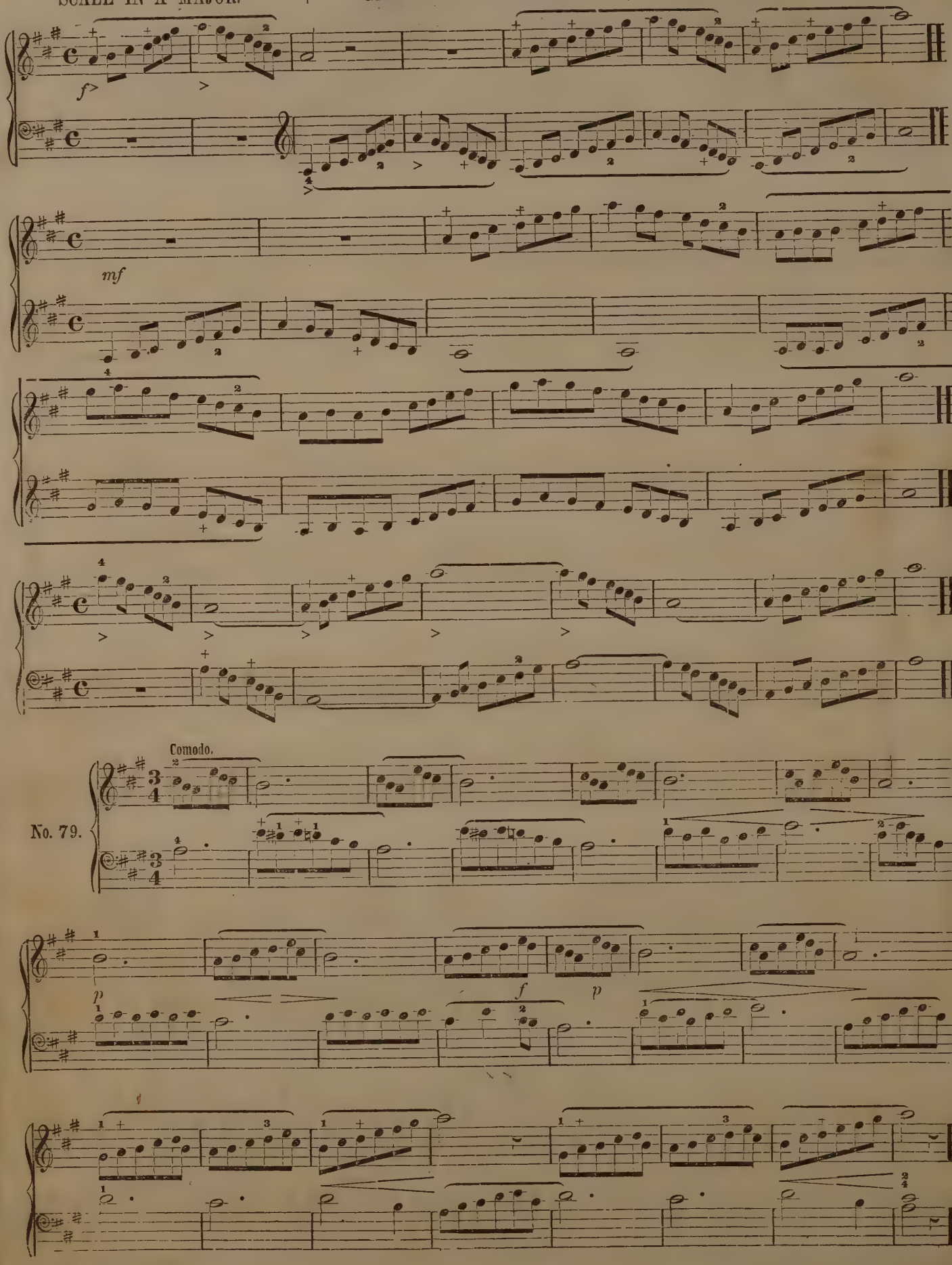
Allegro moderato.

No. 76.

Keep the wrist free.
Articulation libre du poignet.




Moderato.
No. 77.
mf
Allegretto.
dolce.
dolce.
No. 78.
f
f
f

SCALE IN A MAJOR. | GAMME IN LA MAJEUR. | TONLEITER IN A DUR.



Allegretto.

No. 80.

mf

f *p* *f*

Grace-note. *Appoggiatura.*

Played. *Exécution.*

N.B. If a note preceded by a grace-note has no *dot* over it, it must be sustained its full length.

N.B. Quand il n'y a pas de point sur une note, il ne faut la soutenir que d'après sa valeur.

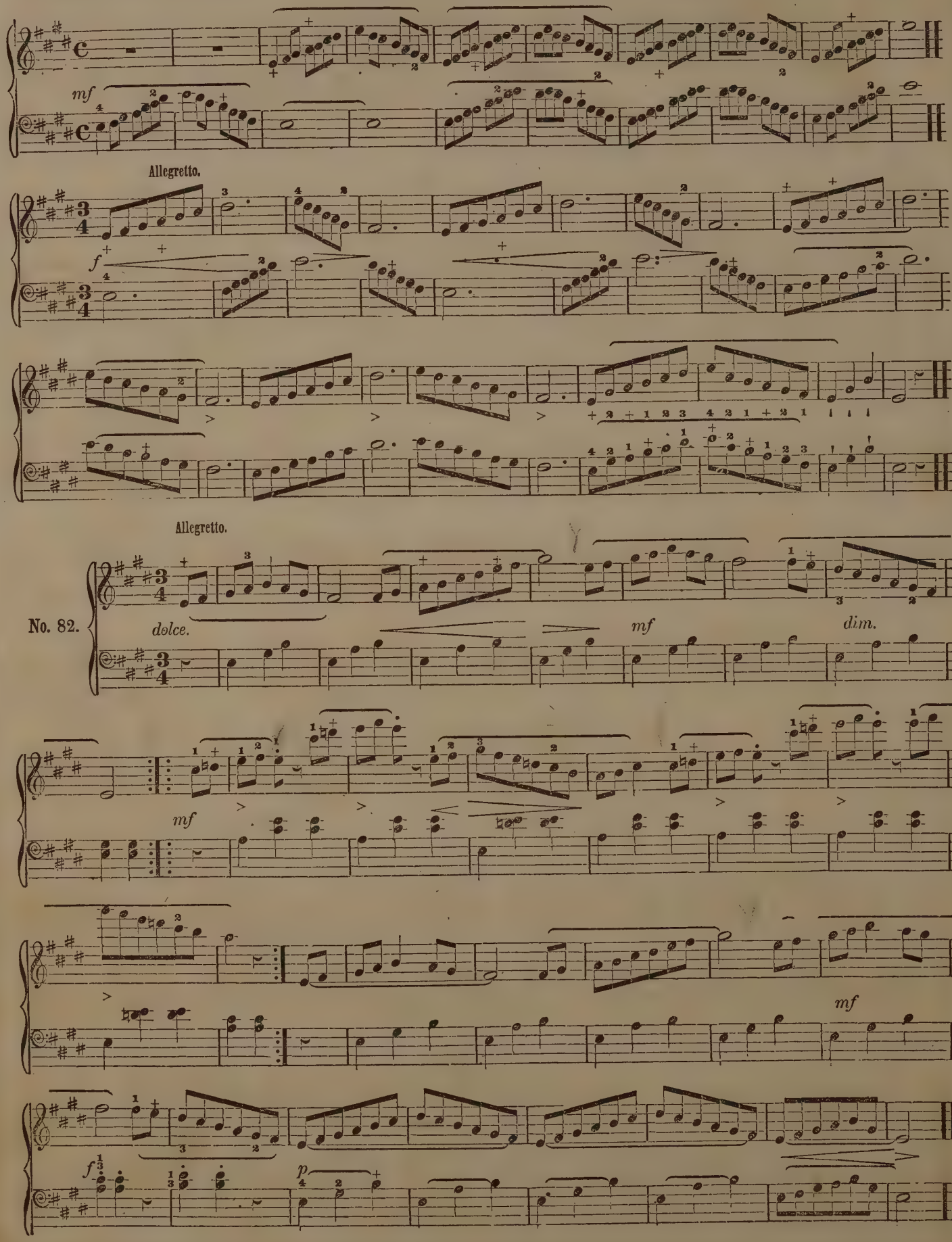
Wenn die Note nach dem Vorschlage keinen Punkt über sich hat, so muss sie nach ihrem Werthe ausgehalten werden.

Allegretto.

No. 81.

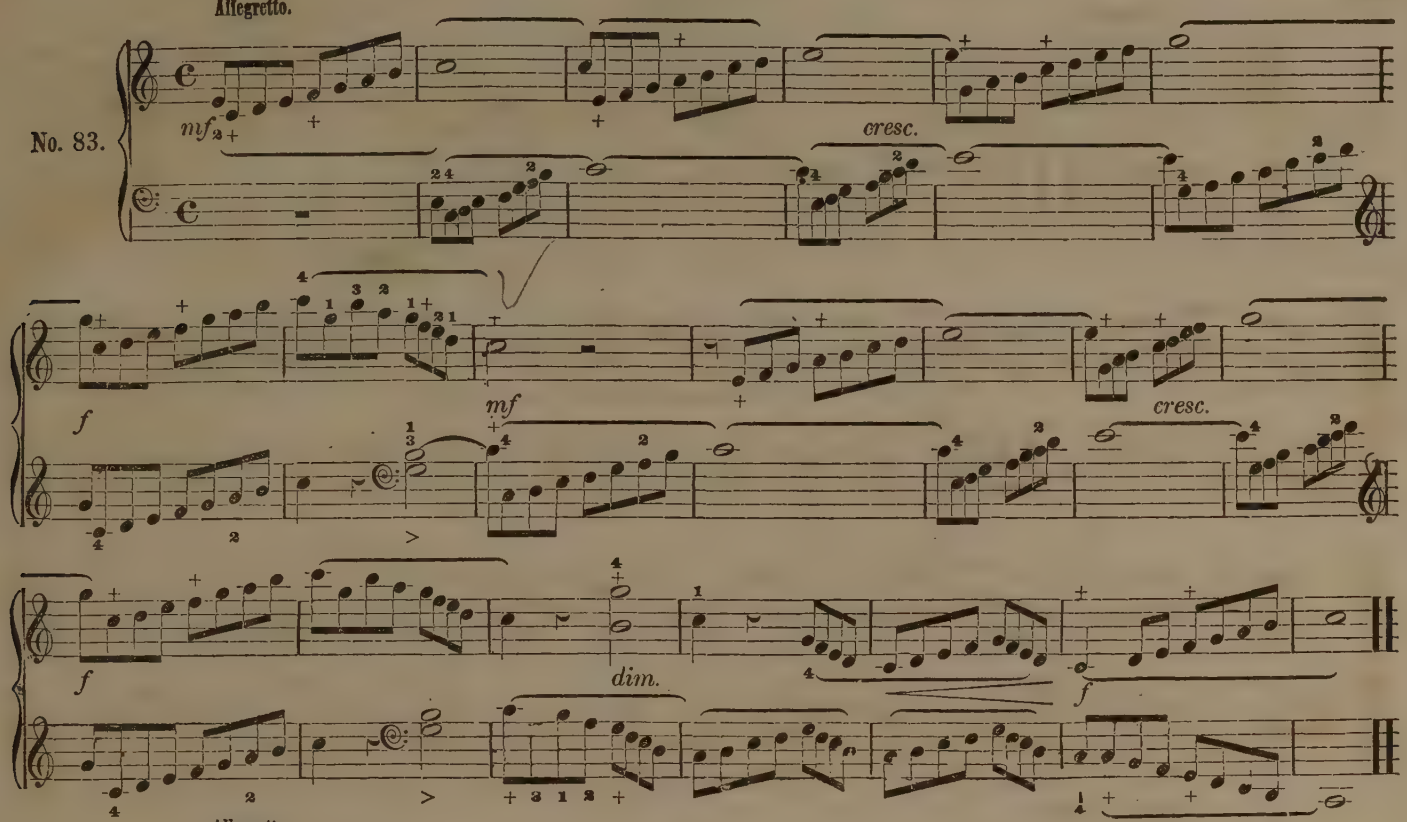
1ma. 2da.

SCALE IN E MAJOR. | GAMME EN MI MAJEUR. | TONLEITER IN E DUR.



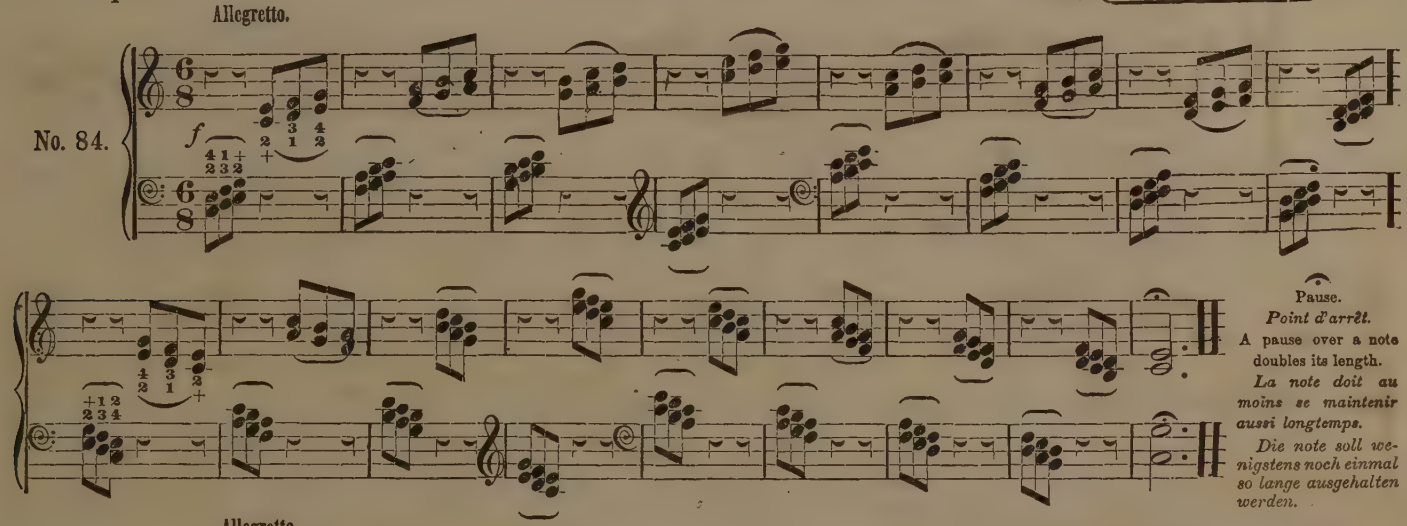
Allegretto.

No. 83.



Allegretto.

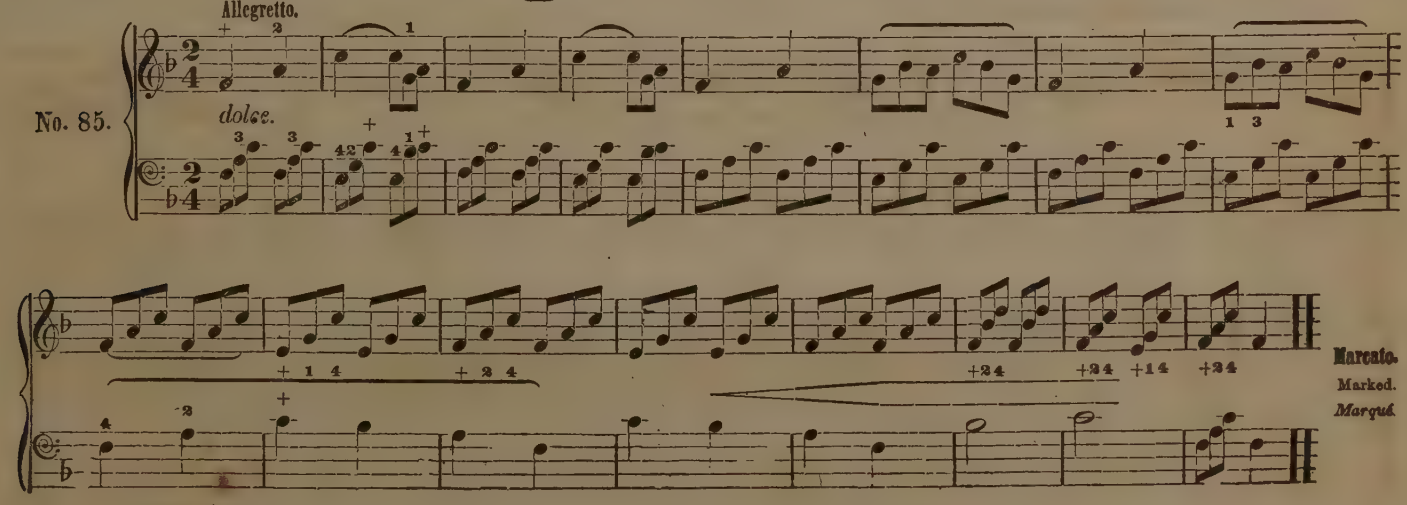
No. 84.



Pause.
Point d'arrêt.
A pause over a note doubles its length.
La note doit au moins se maintenir aussi longtemps.
Die note soll wenigstens noch einmal so lange ausgehalten werden.

Allegretto.

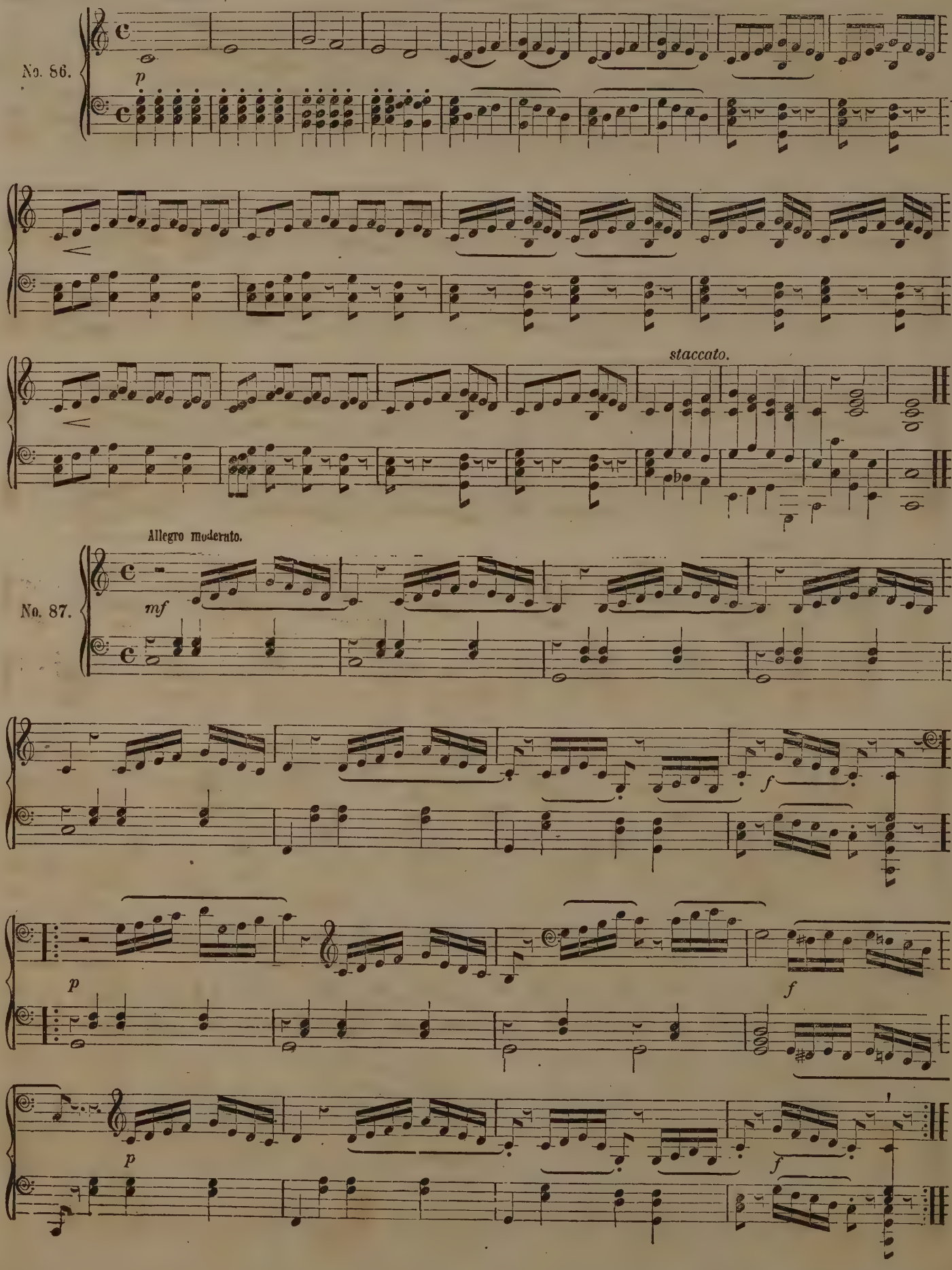
No. 85.

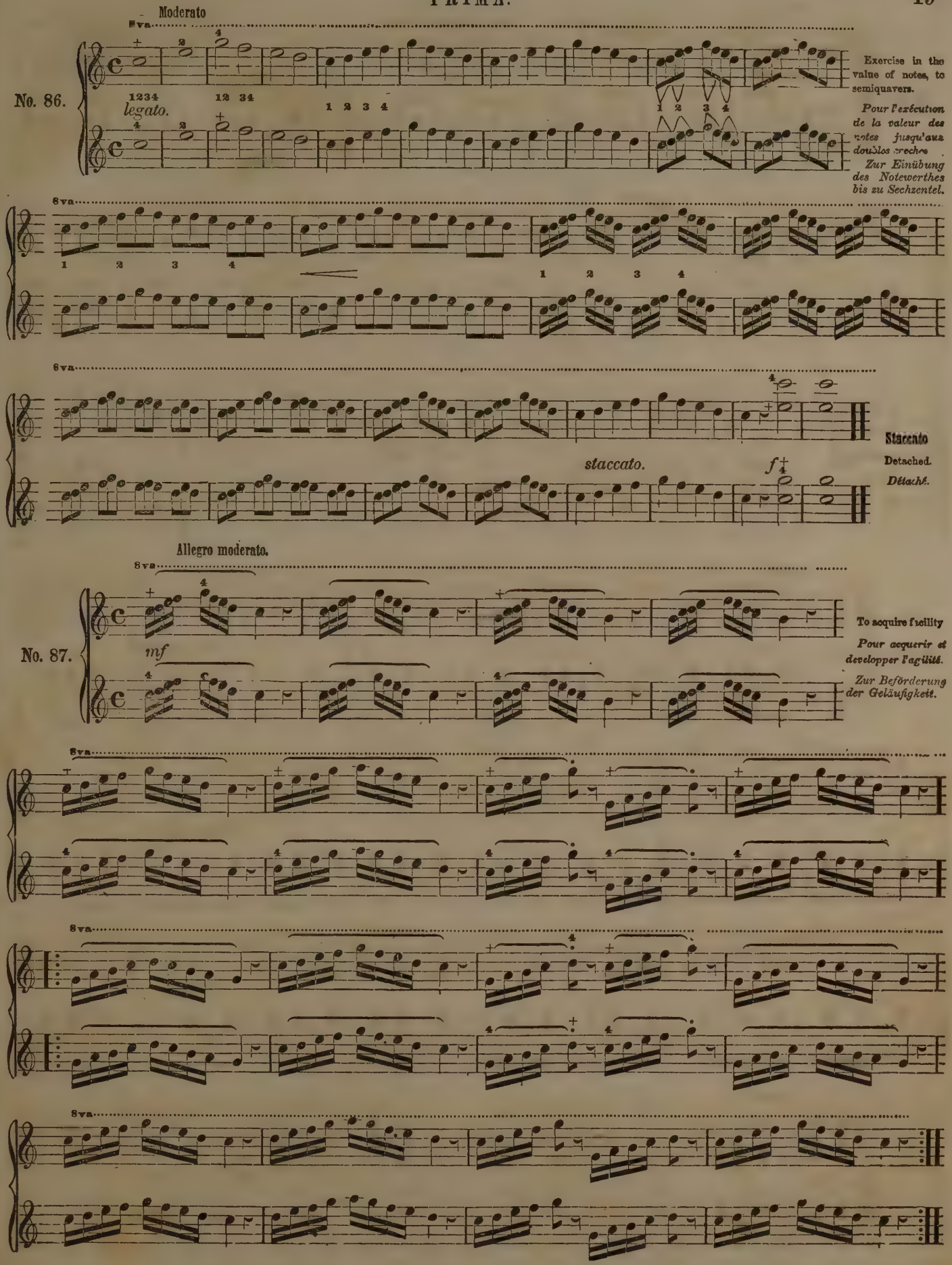


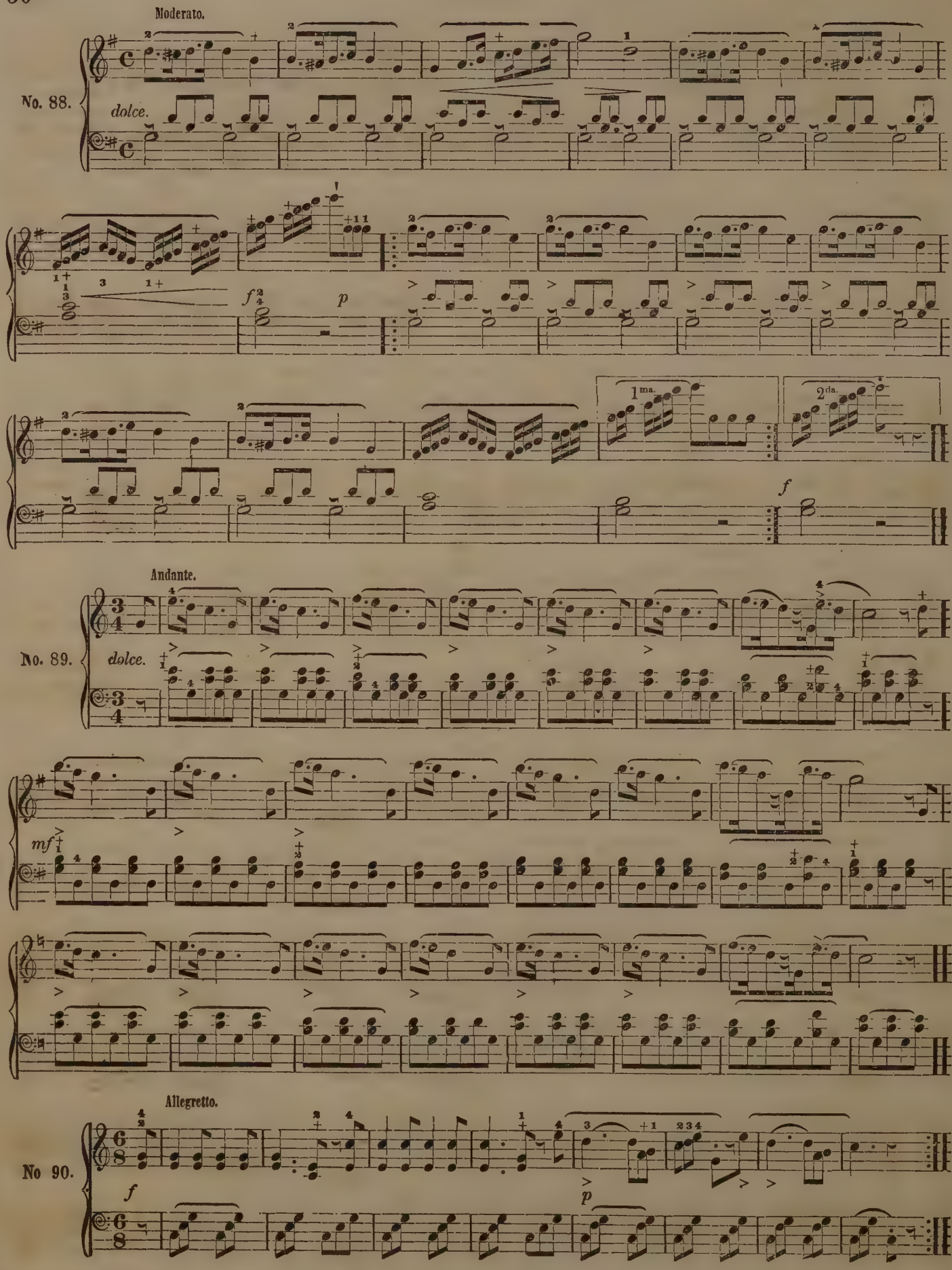
Marcato.
Marked.
Marqué.

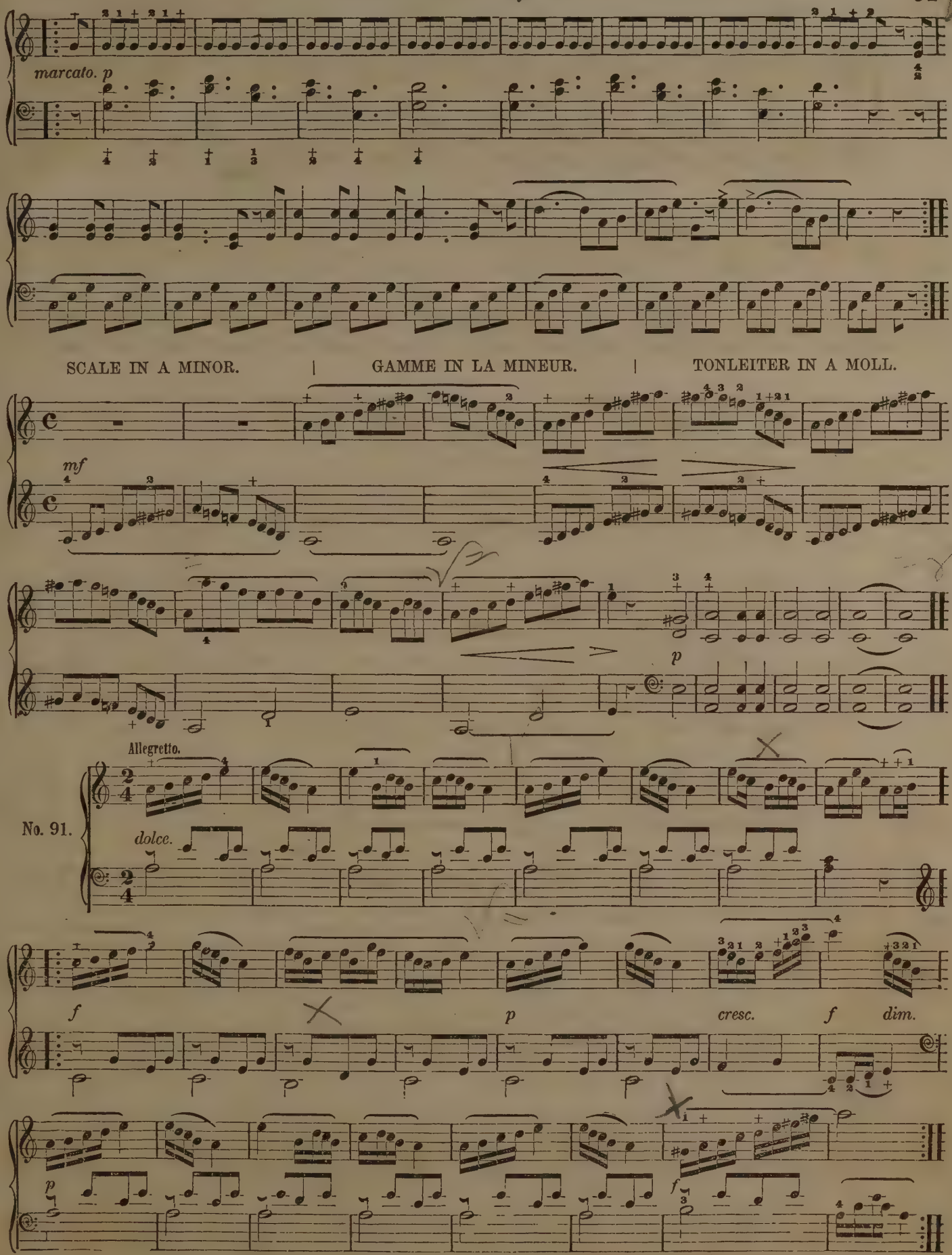
Moderato.

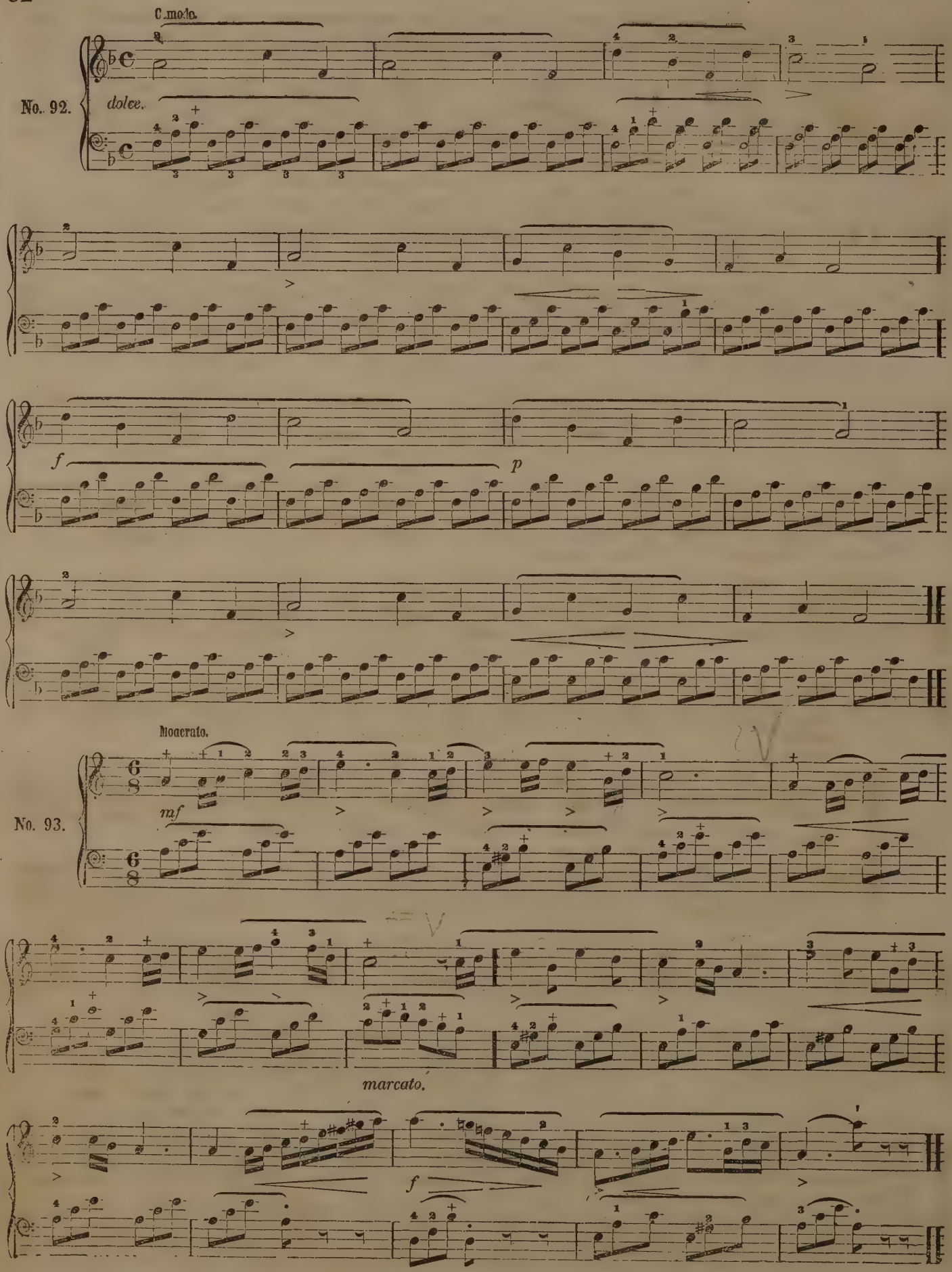
No. 86.



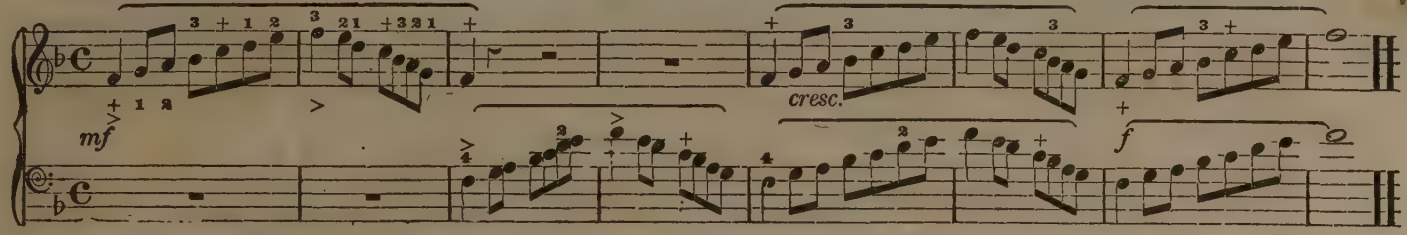

Moderato
8va
No. 86.
legato.
1234
12 34
1 2 3 4
Exercise in the value of notes, to semiquavers.
Pour l'exécution de la valeur des notes jusqu'aux doubles croches.
Zur Einübung des Notewerthes bis zu Sechzentel.
staccato.
Staccato
Detached.
Détaché.
Allegro moderato.
No. 87.
mf
To acquire facility
Pour acquerir et developper l'agilité.
Zur Beförderung der Geläufigkeit.

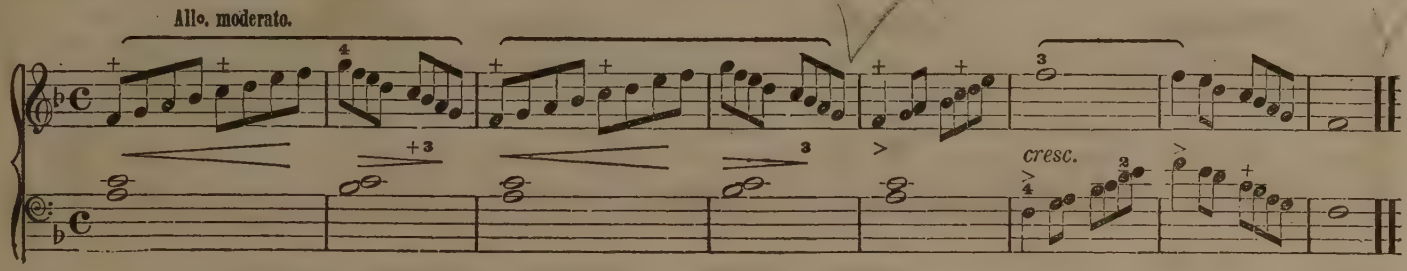

Moderato.
No. 88.
dolce.
1ma.
2da.
Andante.
No. 89.
dolce.
Allegretto.
No 90.


marcato. p
SCALE IN A MINOR. | GAMME IN LA MINEUR. | TONLEITER IN A MOLL.
mf
p
Allegretto.
No. 91.
dolce.
f
p
cresc.
f
dim.
p
f

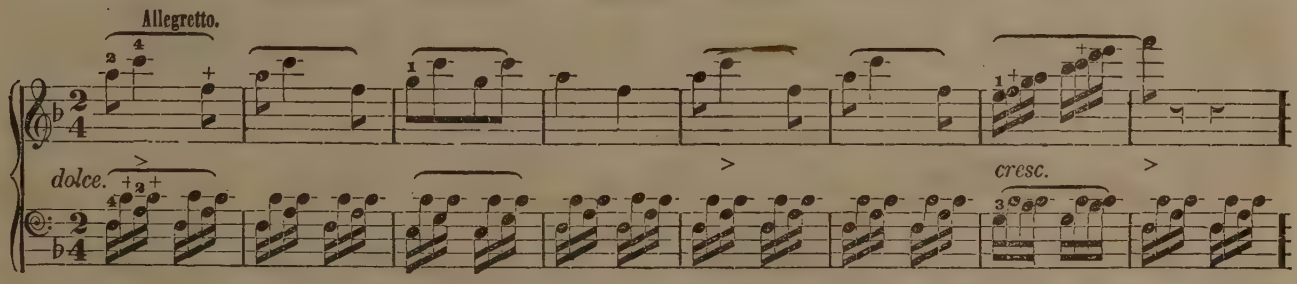
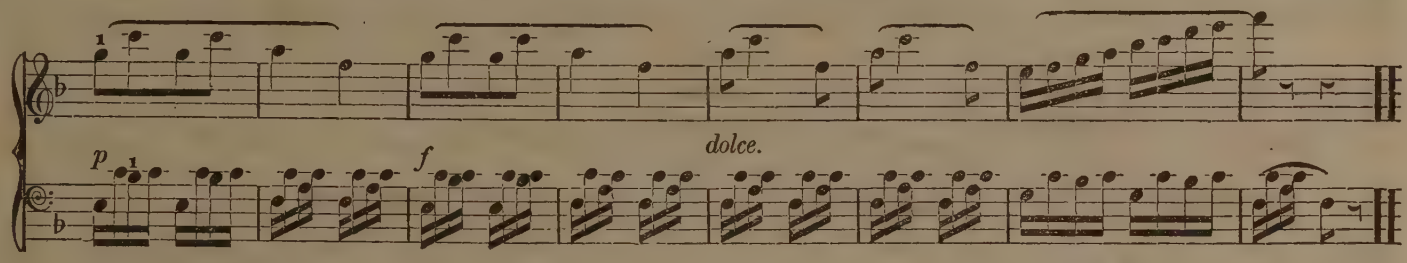

C molto.
No. 92.
dolce.
f
p
Moderato.
No. 93.
mf
marcato.
f

SCALE IN F. | GAMME EN FA MAJEUR. | TONLEITER IN F DUR.

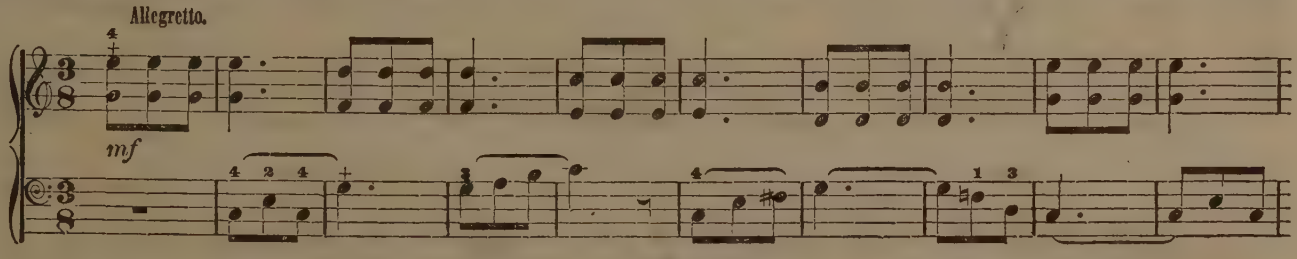


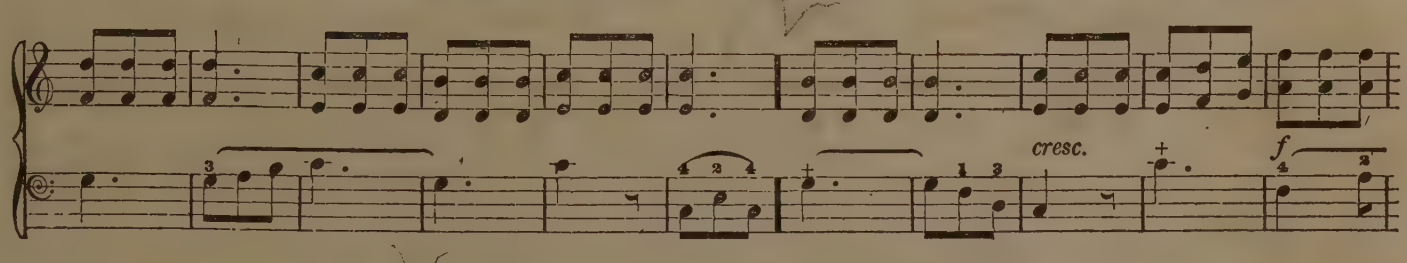


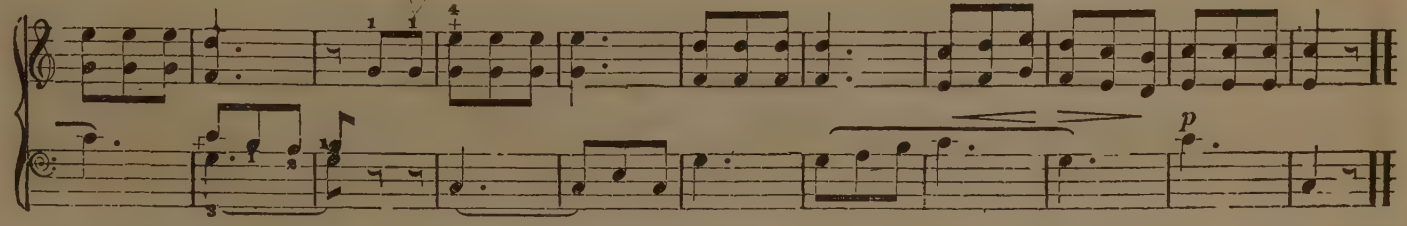
No. 94.

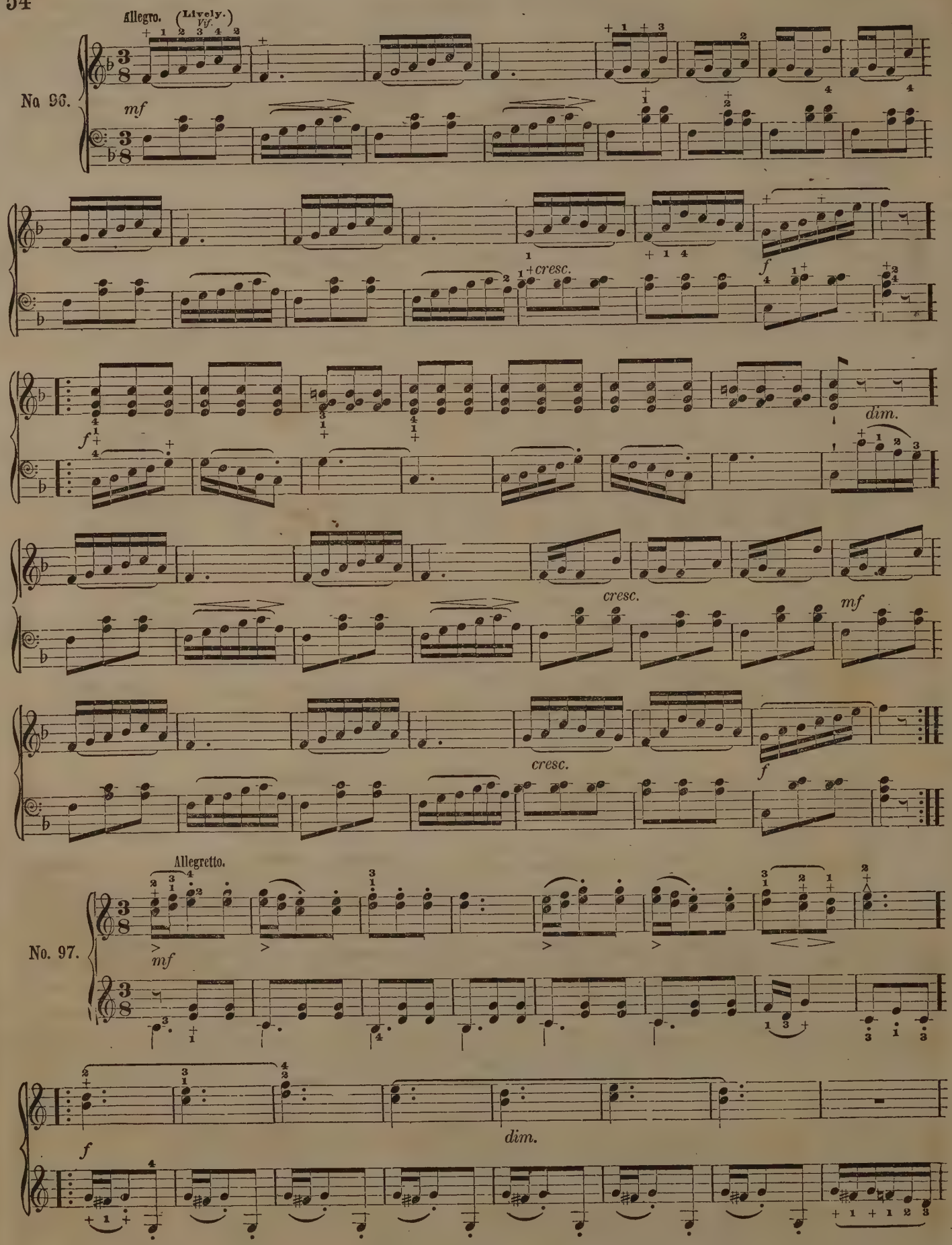


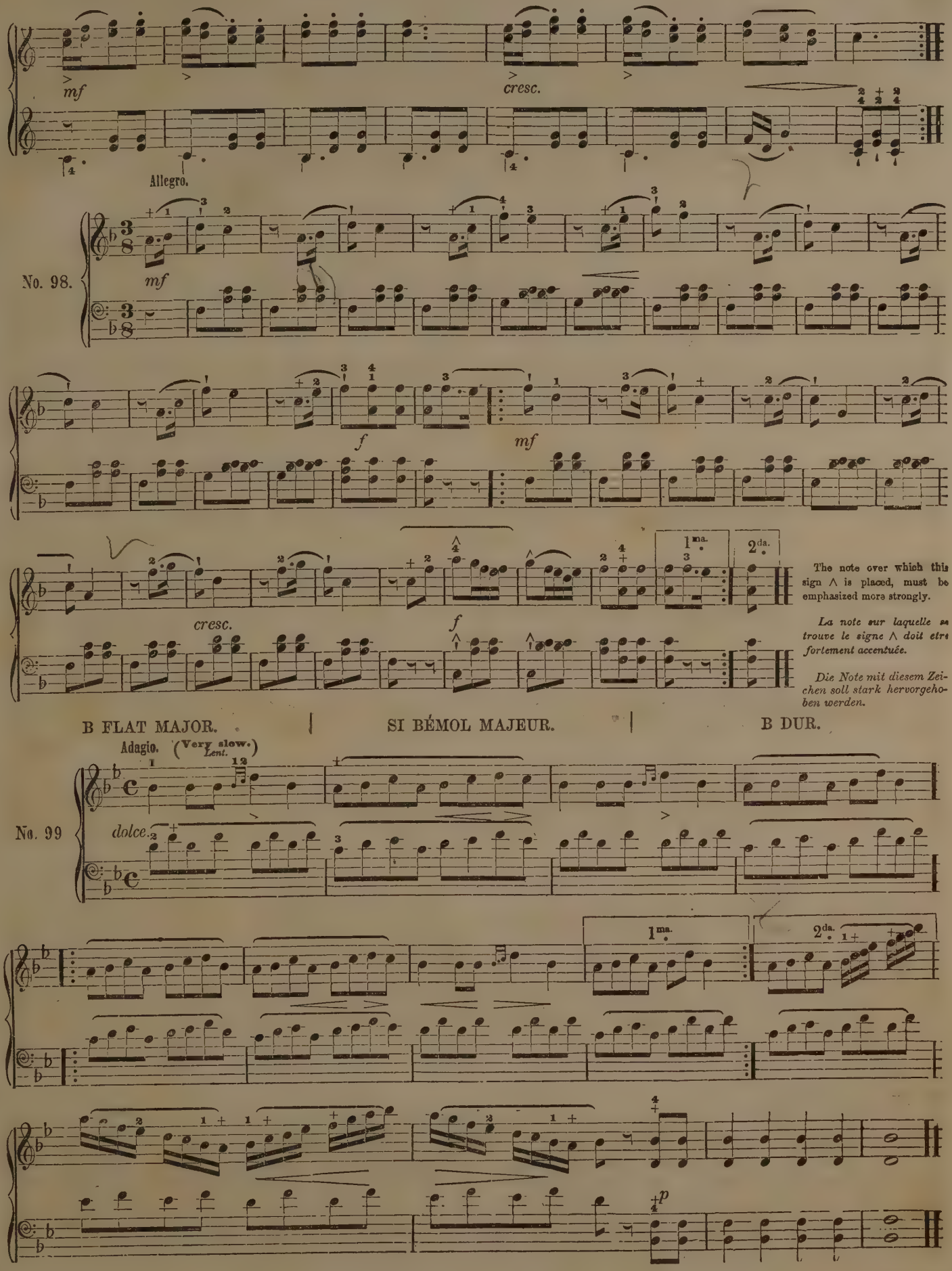
No. 95.





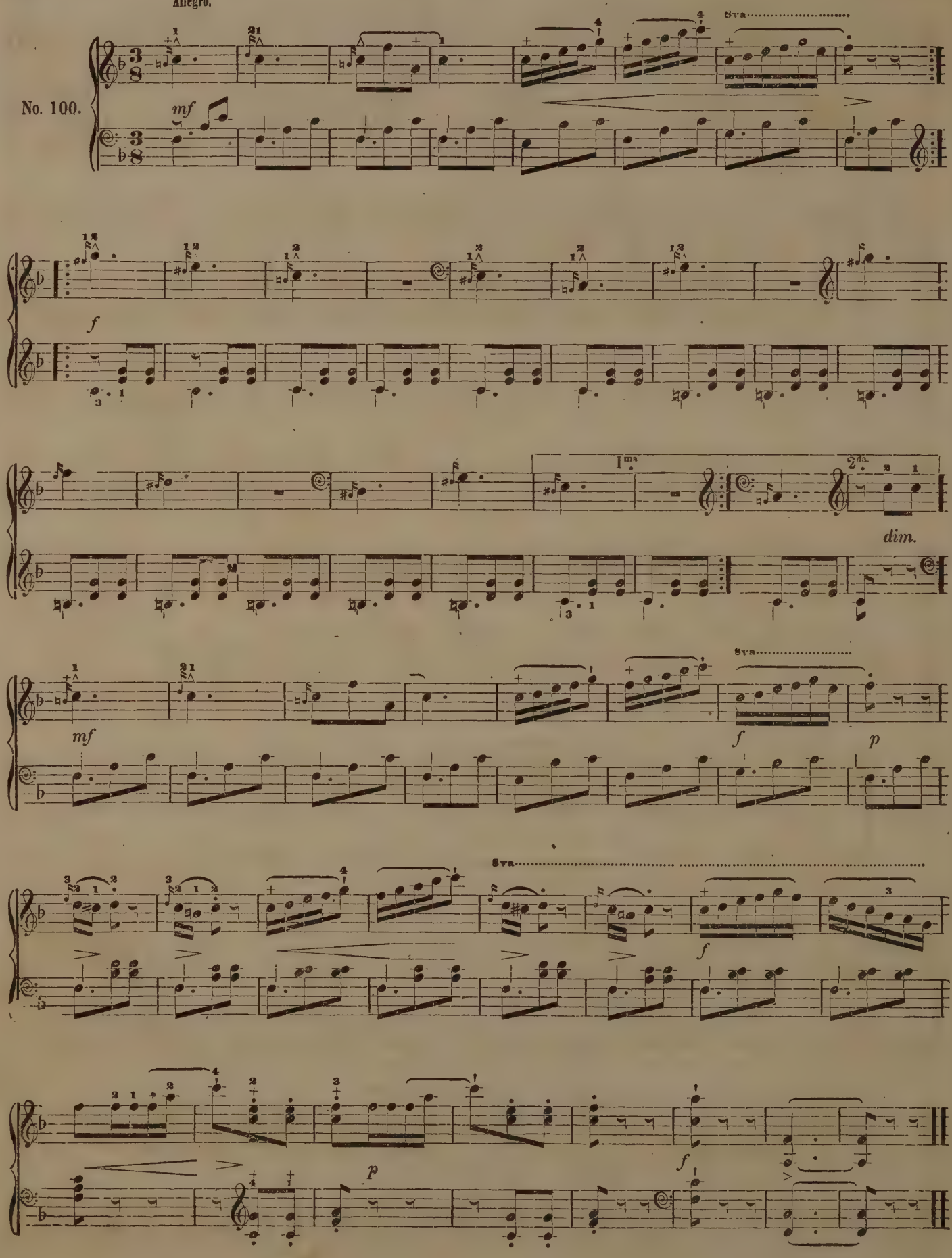


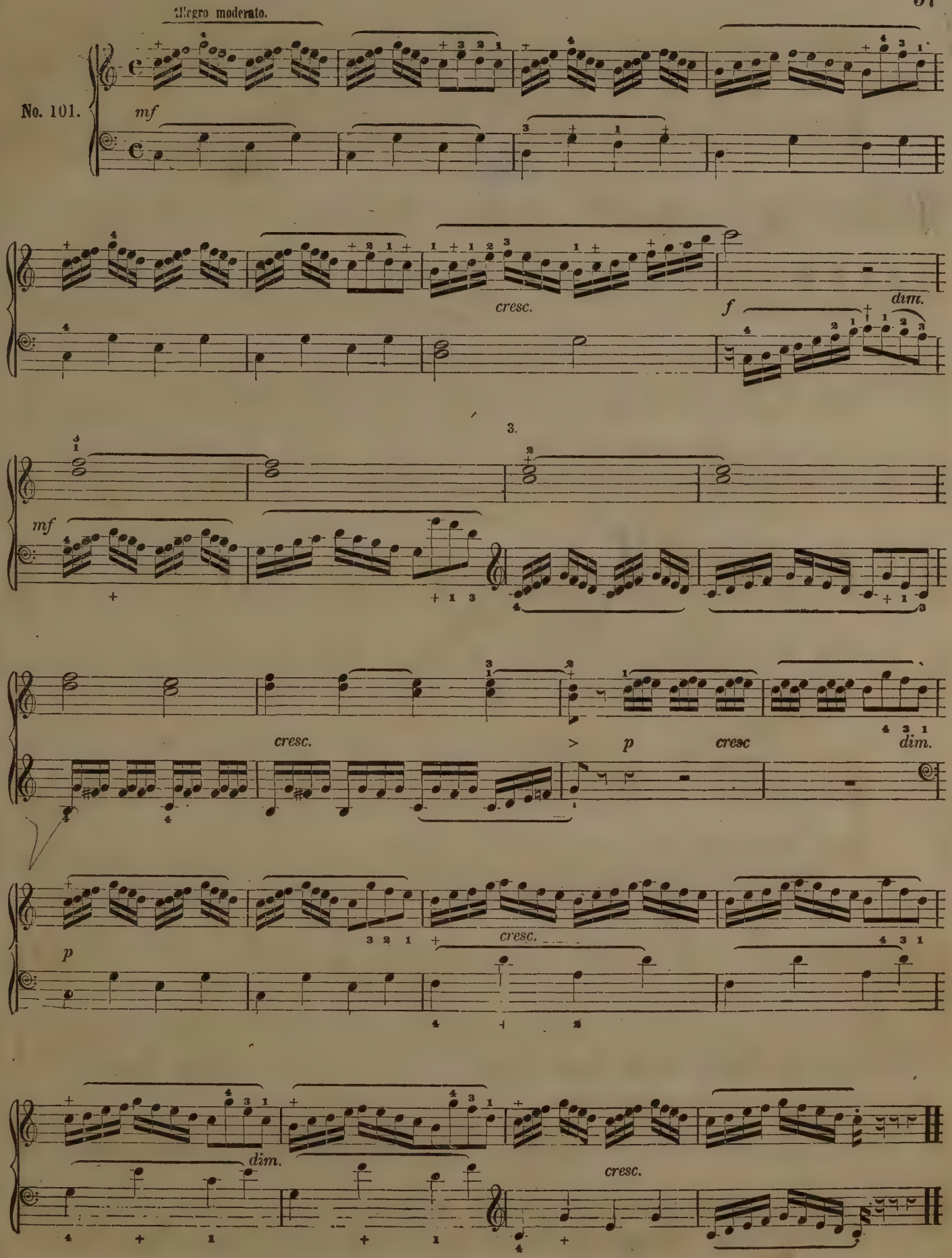

Allegro. (Lively.)
Viv.
No 96.
mf
cresc.
f
dim.
cresc.
mf
cresc.
f
Allegretto.
No. 97.
mf
dim.
f


mf
cresc.
Allegro.
No. 98.
mf
f
mf
cresc.
f
1ma.
2da.
The note over which this sign ∧ is placed, must be emphasized more strongly.
La note sur laquelle se trouve le signe ∧ doit être fortement accentuée.
Die Note mit diesem Zeichen soll stark hervorgehoben werden.
B FLAT MAJOR. | SI BÉMOL MAJEUR. | B DUR.
Adagio. (Very slow. Lent.)
No. 99
dolce.
1ma.
2da.
p

Allegro.

No. 100.




Allegro moderato.
No. 101.
mf
cresc.
f
dim.
3.
mf
cresc.
p
cresc
dim.
p
cresc.
dim.
cresc.

Moderato

No. 102.

dolce.

cresc. f dim. p

cres-

cen - - - do. f

The changing of the fingers on one note ought to be done with great rapidity, and without again striking the note.

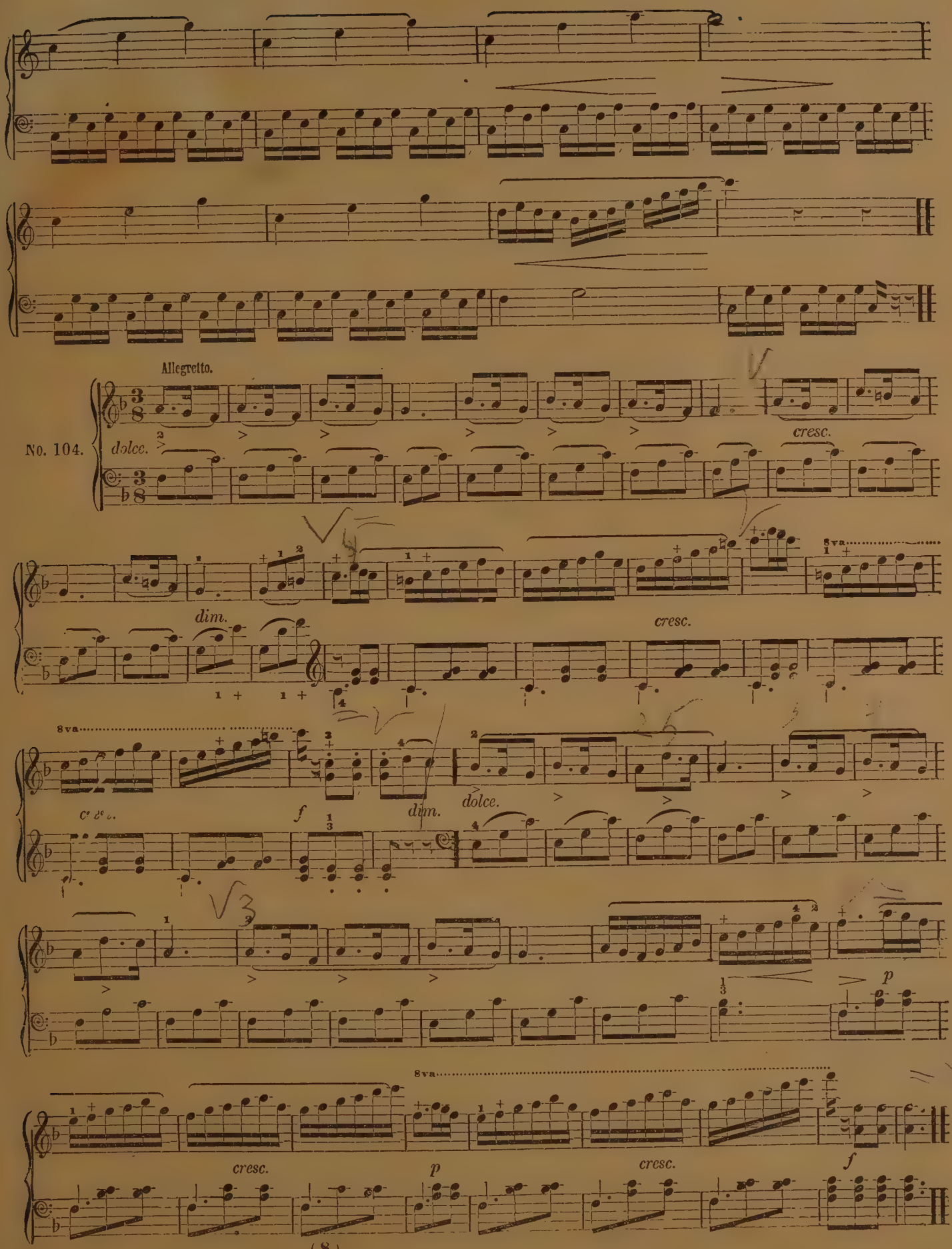
Le changement de doigts sur la même touche devra se faire très rapidement.

Der Fingerwechsel ohne die Taste wieder anzuschlagen muss sehr schnell geschehen.

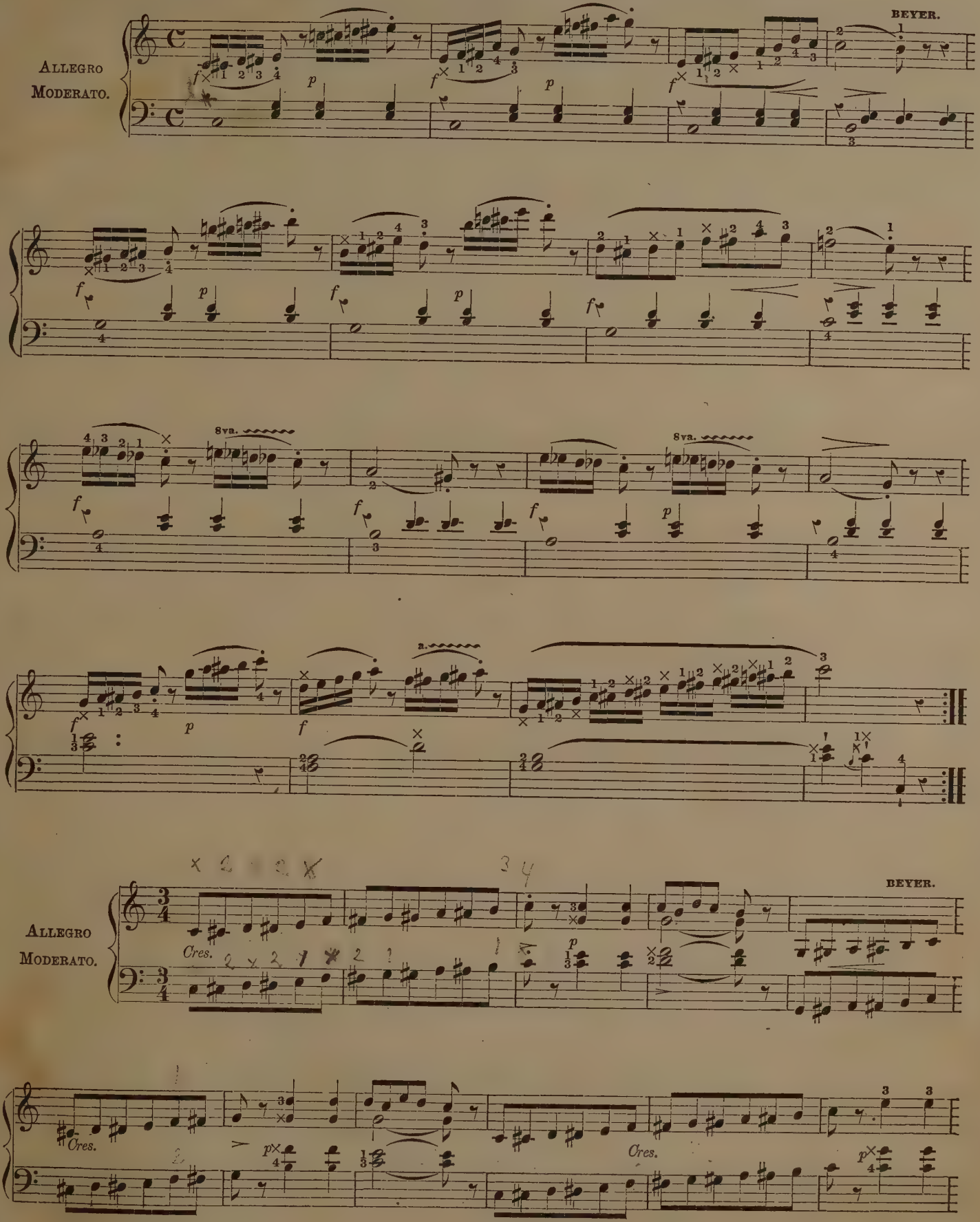
Allo. moderato.

No. 103.

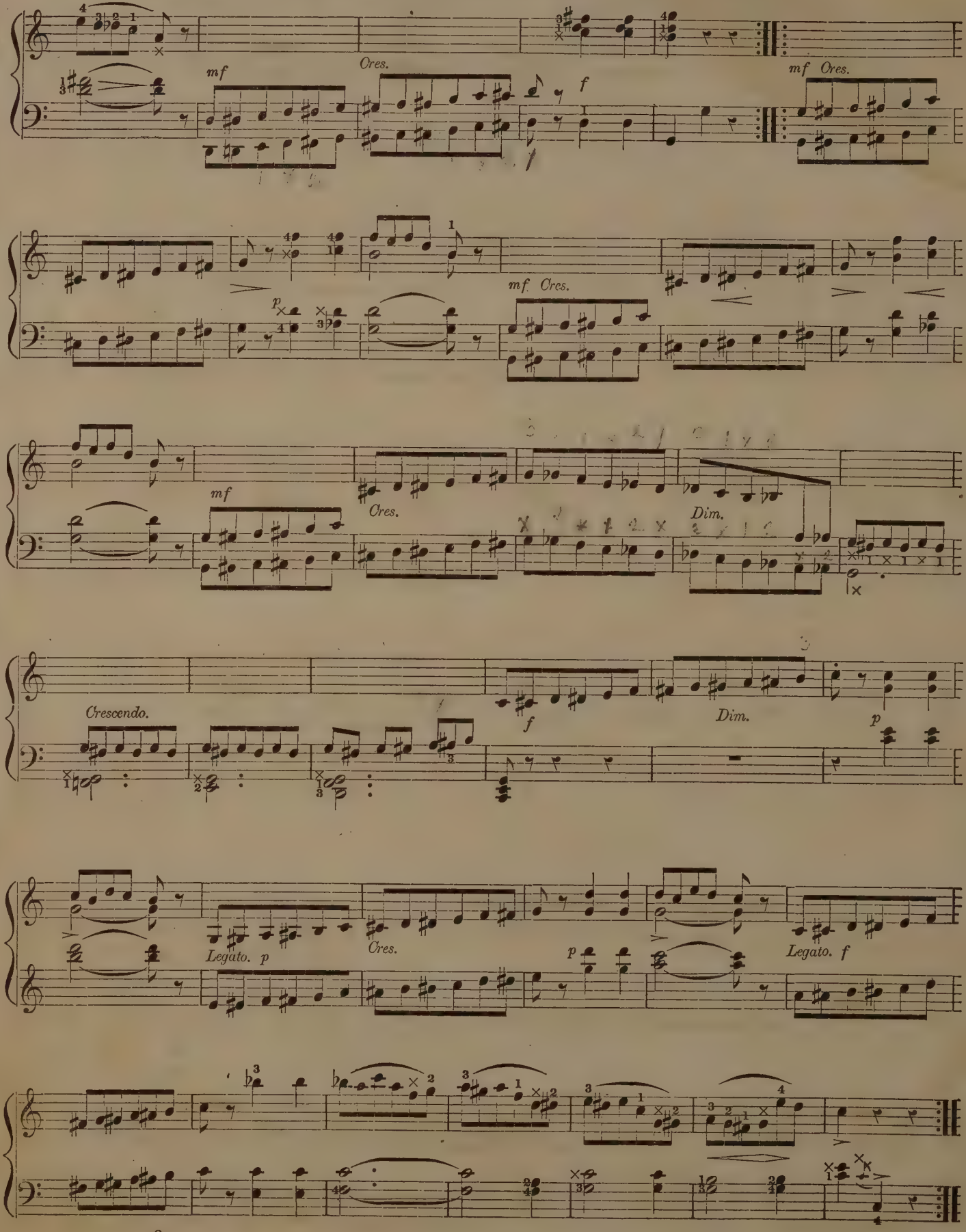
dolce.


Allegretto.
No. 104.
dolce.
cresc.
dim.
cresc.
8va
dim.
dolce.
f
p
cresc.
p
cresc.
f

CHROMATIC EXERCISES TO GIVE NEATNESS AND EXPRESSION.

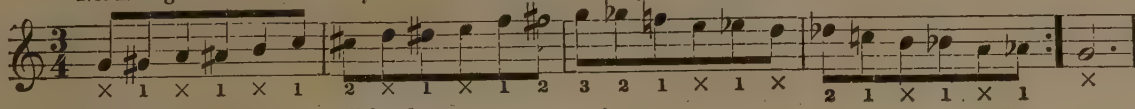


CHROMATIC EXERCISES TO GIVE NEATNESS AND EXPRESSION.



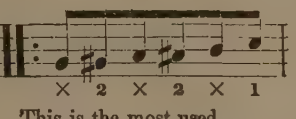
CHROMATIC SCALE. | GAMME CHROMATIQUE. | CHROMATISCHE TONLEITER.

No. I. Right hand alone. | Main droite seule. | Rechte Hand allein.



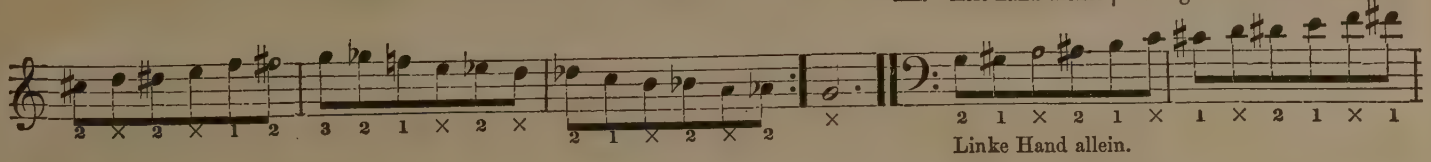
This fingering is best for small hands.
Ce doigter est le plus comode pour les petit mains.
Dieser Fingersatz ist für kleine Hände der bequemlichste.

II.



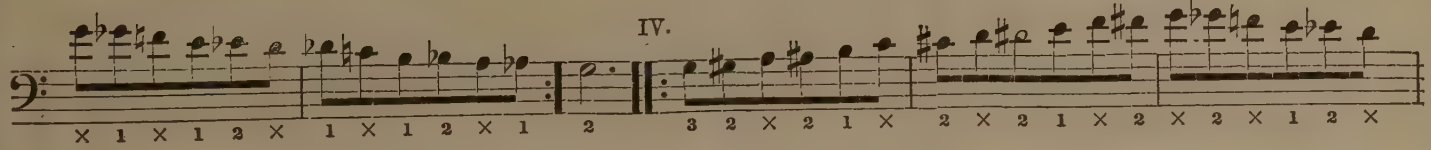
This is the most used.
Ce doigter est le plus usité.
Dieser Fingersatz ist der gebräuchlichste.

III. Left hand alone. | Main gauche seule.

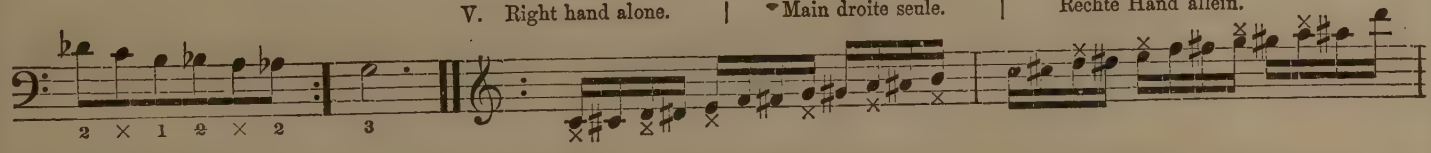


Linke Hand allein.

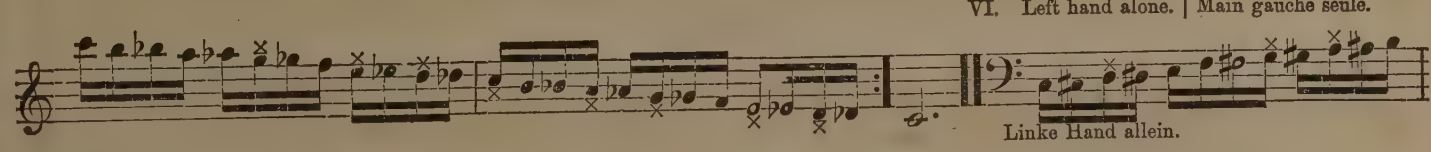
IV.



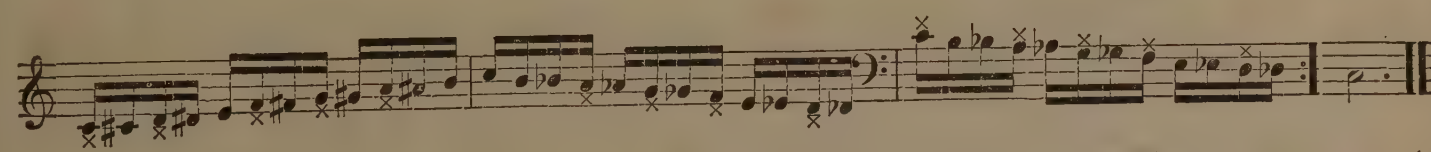
V. Right hand alone. | Main droite seule. | Rechte Hand allein.



VI. Left hand alone. | Main gauche seule.

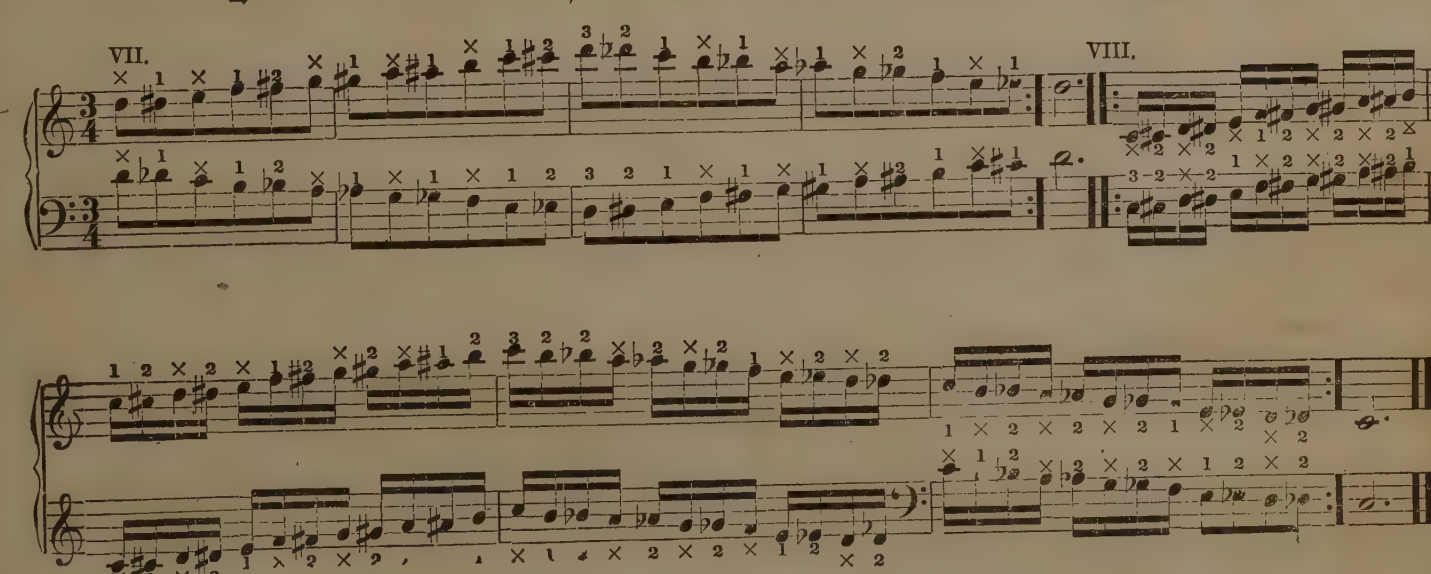


Linke Hand allein.



VII.

VIII.



SUPPLEMENT.

Fingered exercises, which are to be played in connection with the rudiments, and practiced well.

FOR THE RIGHT HAND ALONE.

SUPPLEMENT.

Exercices des doigts qui sont à intercaler dans la methode préparatoire et qu'il faut bien étudier.

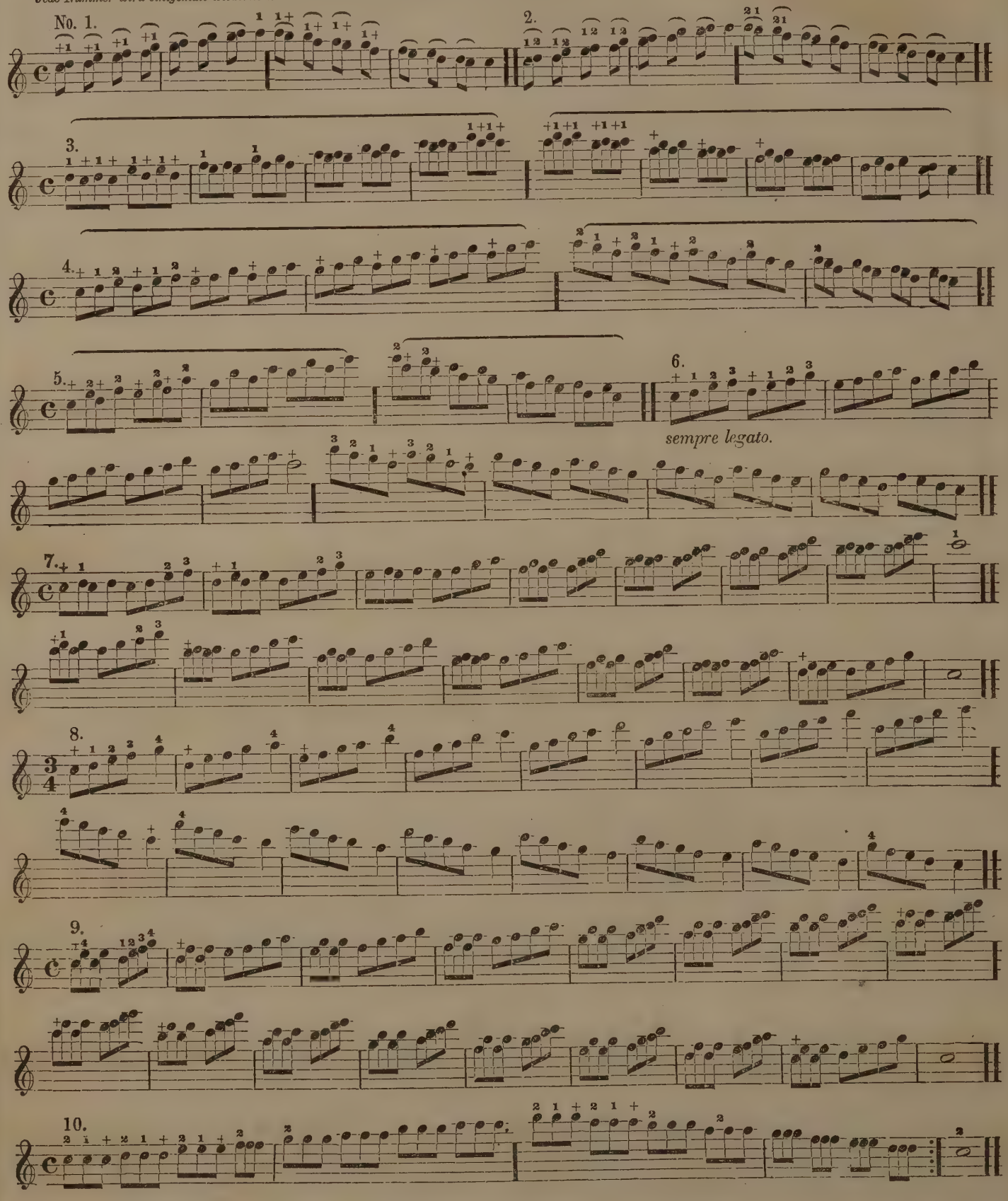
POUR LA MAIN DROITE SEULE.

ANHANG.

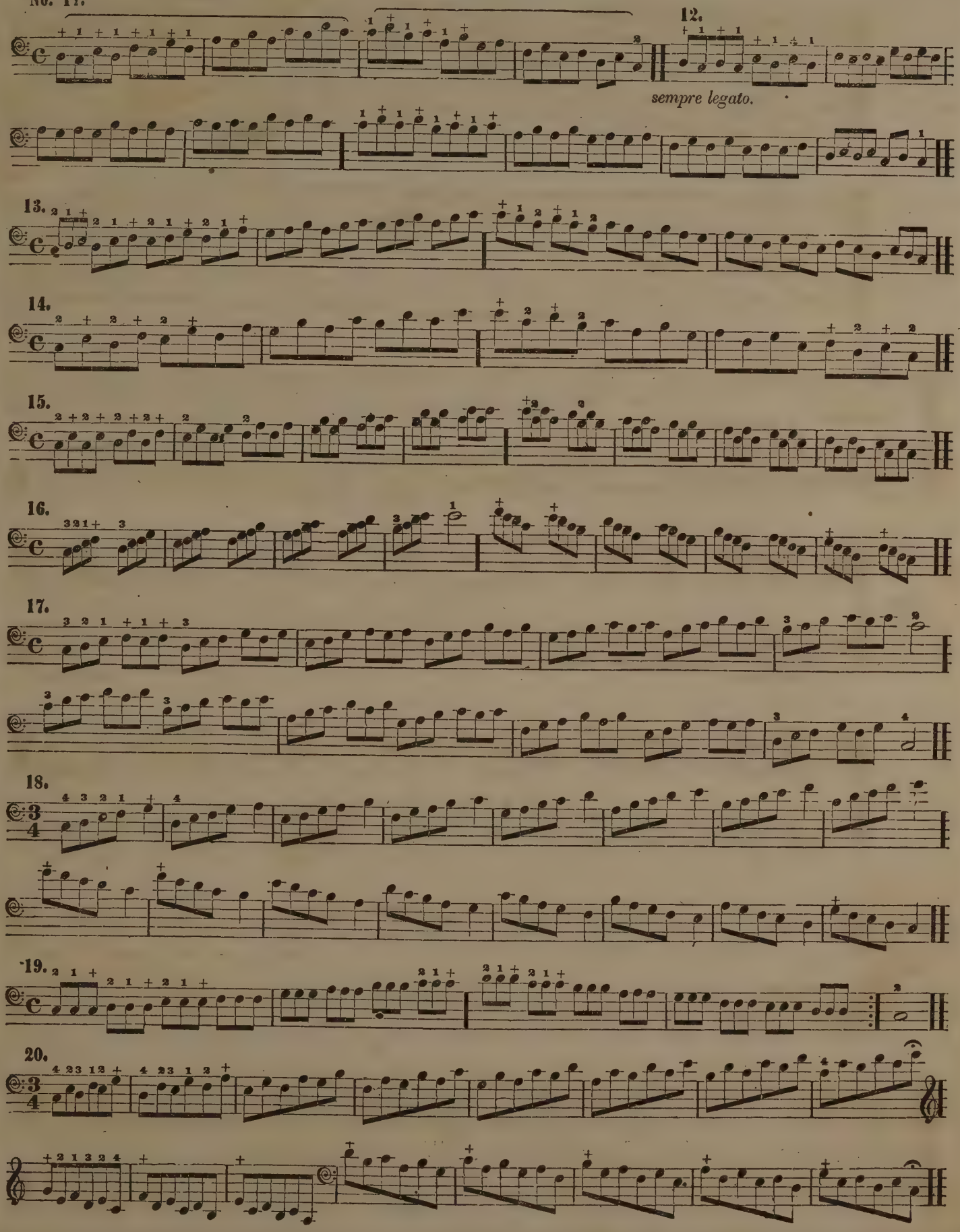
Fingerübungen, welche in die Vorschule einzuschalten und gehörig einzuüben sind.

FUER DIE RECHTE HAND ALLEIN.

Every number is to be repeated several times. They may be continued two octaves.
Chaque numero se devra plusieurs fois répéter. On pourra le jouer dans l'étendue de deux octaves.
Jede Nummer wird einigemale wiederholt. Man kann dieselben durch zwei Octaven ausdehnen.



FOR THE LEFT HAND ALONE. | POUR LA MAIN GAUCHE SEULE. | FUER DIE LINKE HAND ALLEIN.



FOR BOTH HANDS TOGETHER. | POUR LES DEUX MAINS ENSEMBLE. | FUER BEIDE HÄNDE ZUSAMMEN.

No. 21.

sempre legato.

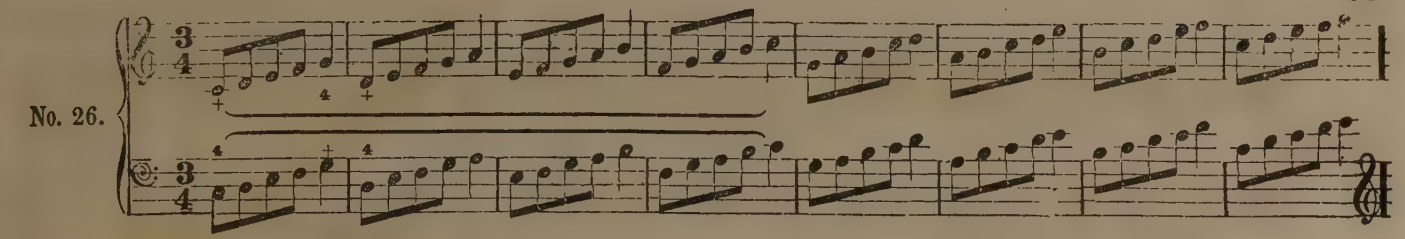
No. 22.

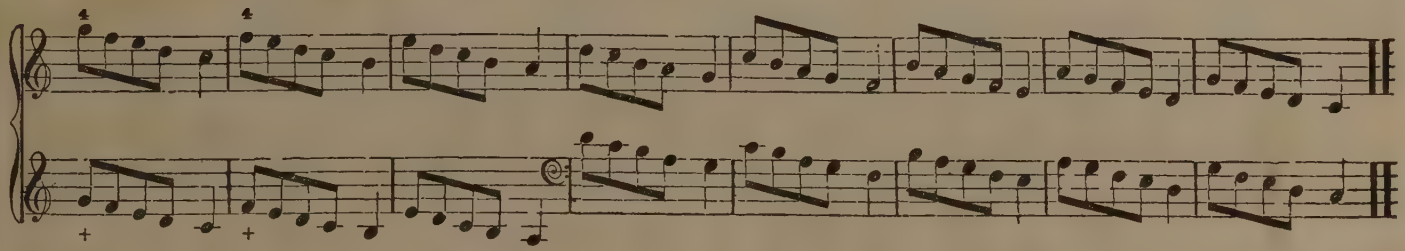
No. 23.

No. 24.

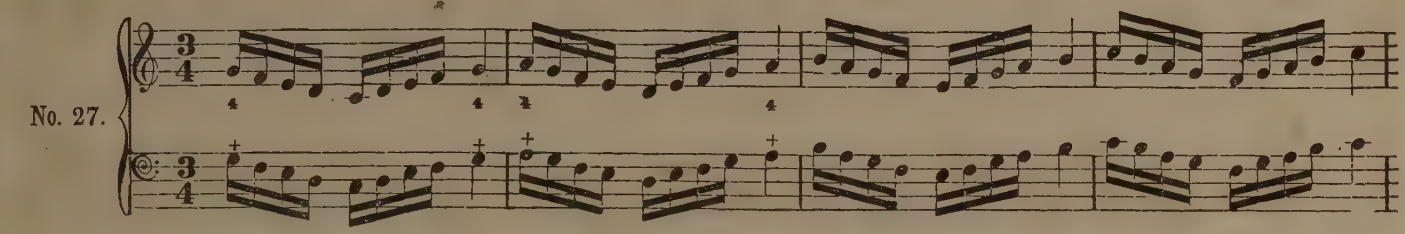
No. 25.

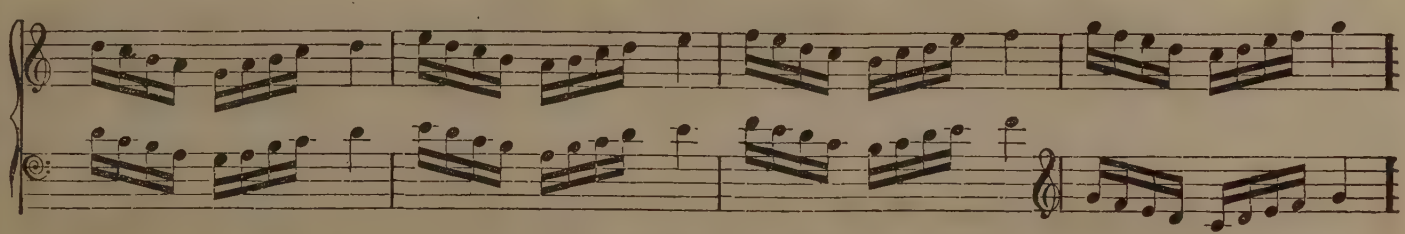
No. 26.

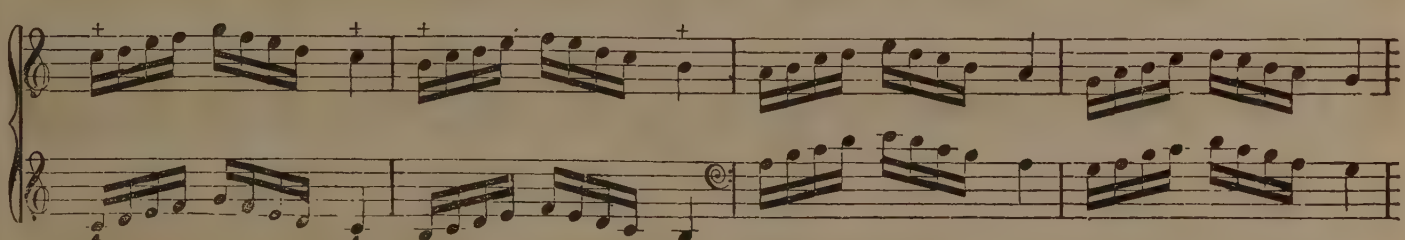


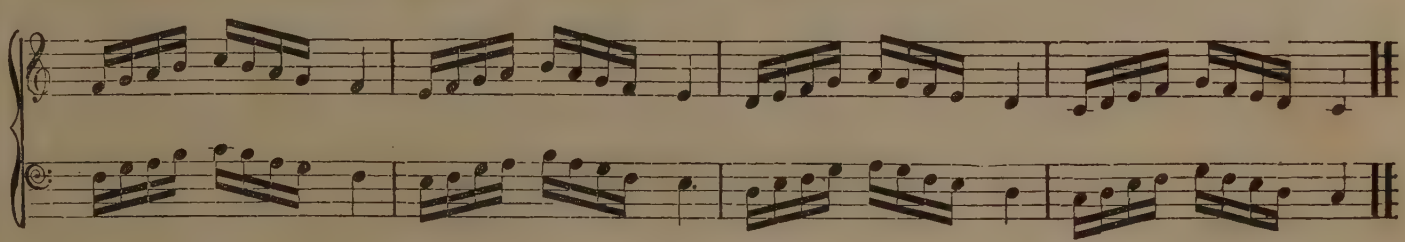


No. 27.









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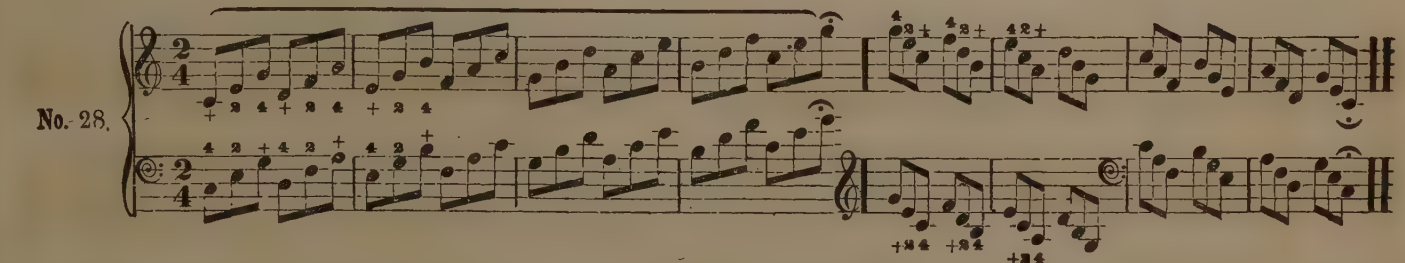
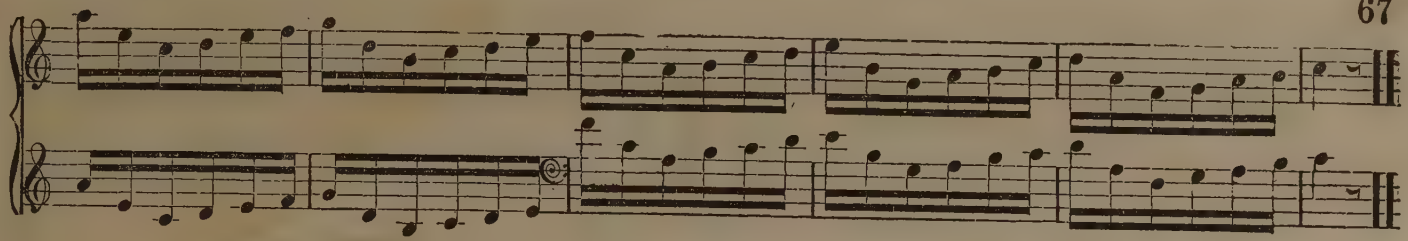


No. 29.

No. 30.

No. 31.

No. 32.



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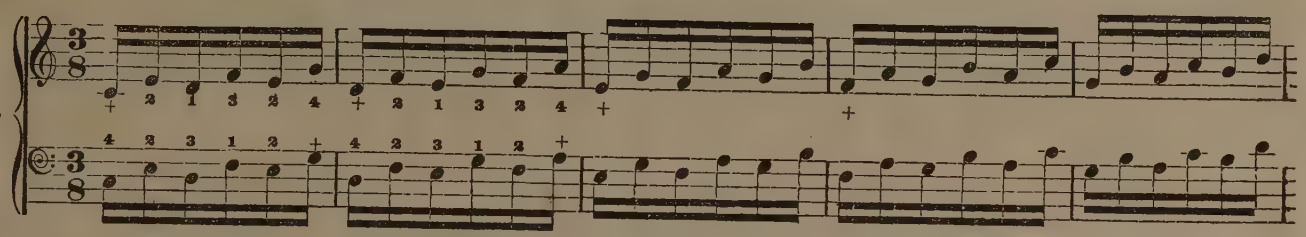

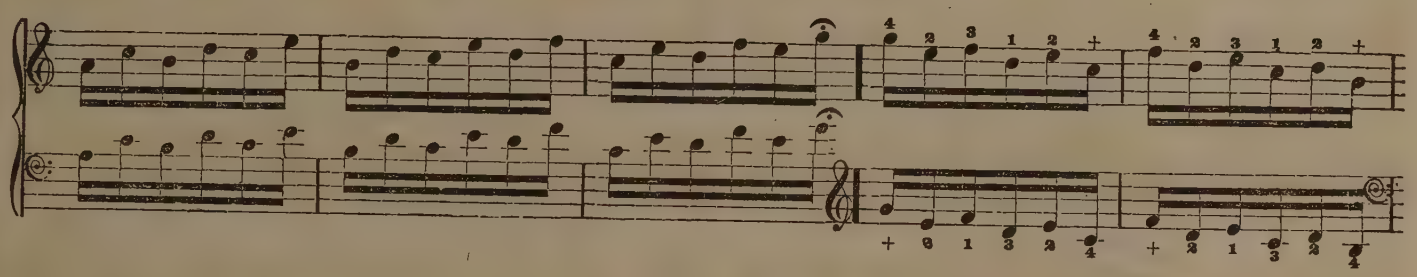

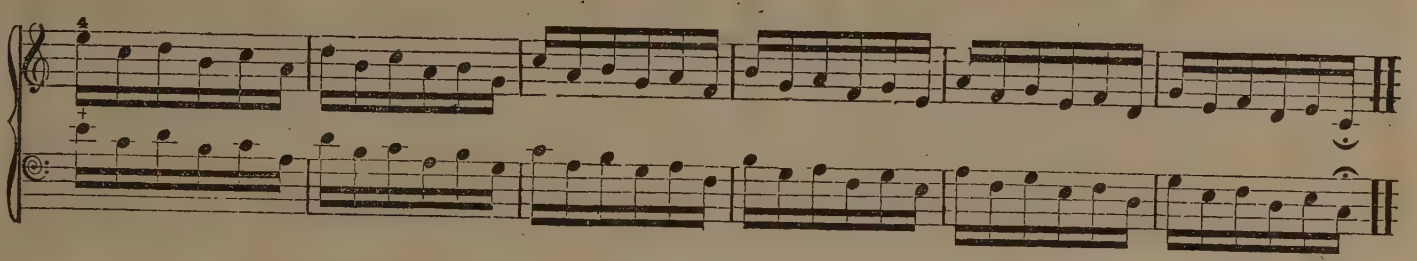

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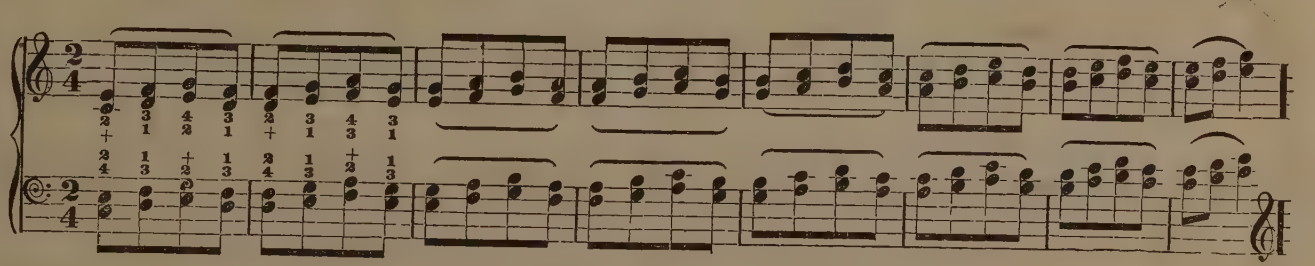
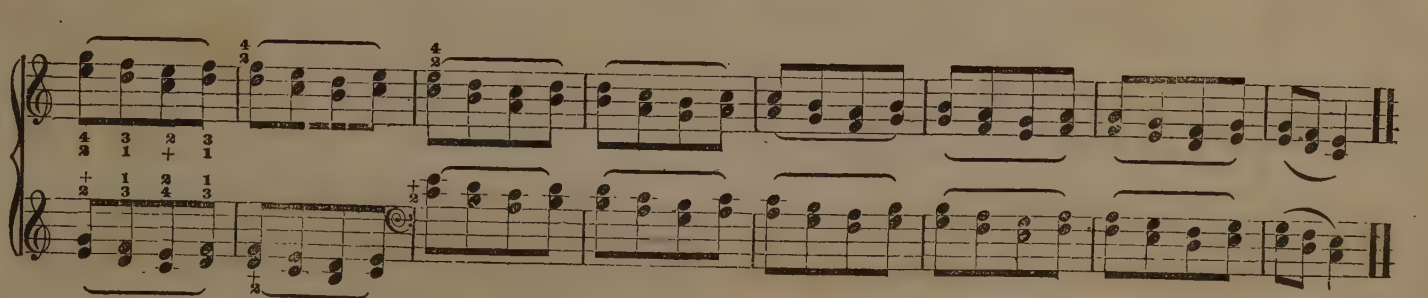


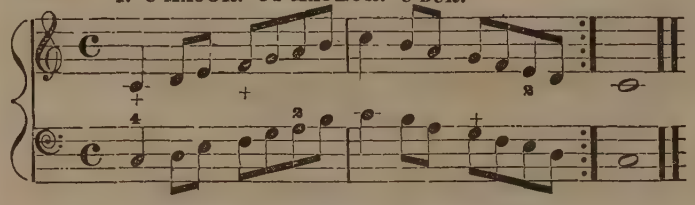


24 MAJOR AND MINOR SCALES,
Showing how far they resemble each other in fingering and nature.

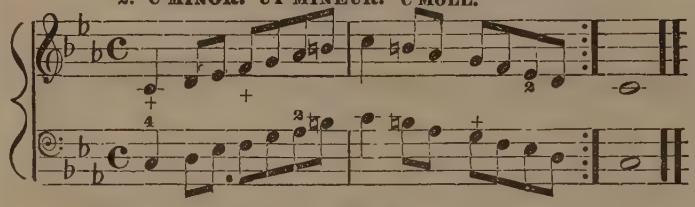
24 GAMMES EN TONS MAJEURS ET MINEURS,
Disposées selon la ressemblance de doigté et la comparaison des tons majeurs et mineurs.

24 DUR UND MOLL-TONLEITERN,
Geordnet nach der Aehnlichkeit des Fingersatzes und zur Vergleichung von Dur und Moll.

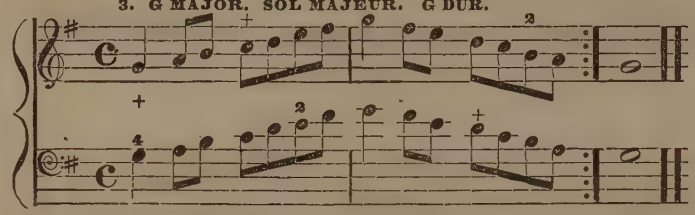
1. C MAJOR. UT MAJEUR. C DUR.

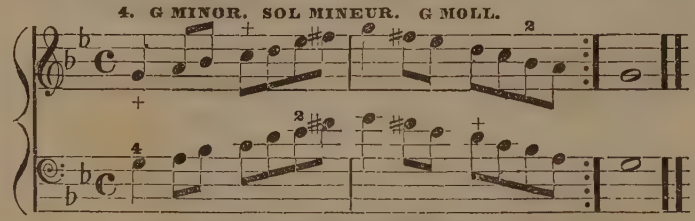


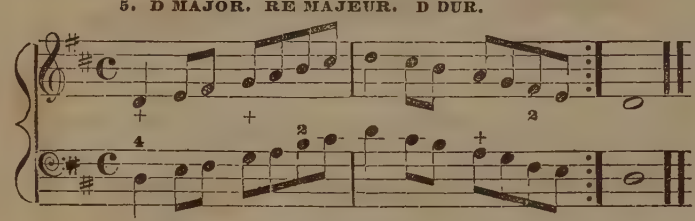
2. C MINOR. UT MINEUR. C MOLL.

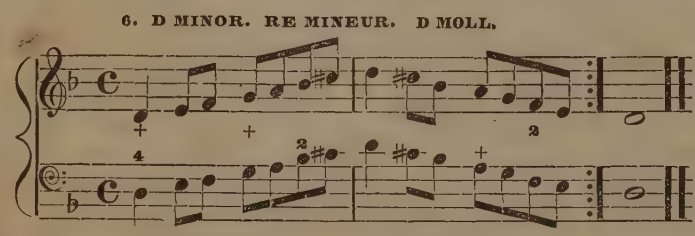


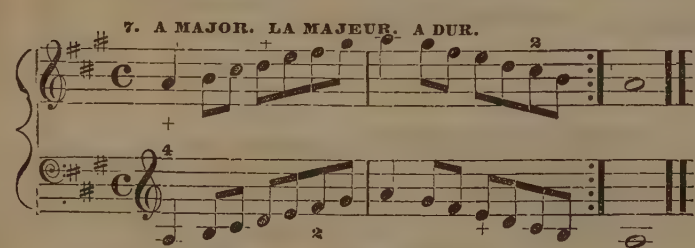
3. G MAJOR. SOL MAJEUR. G DUR.



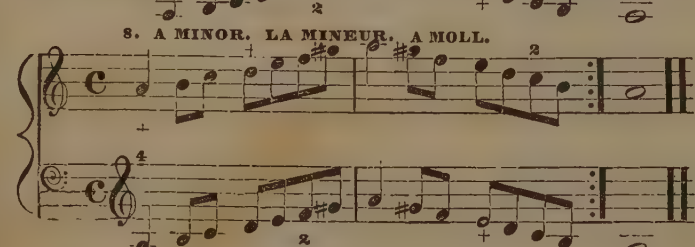
4. G MINOR. SOL MINEUR. G MOLL.

5. D MAJOR. RE MAJEUR. D DUR.



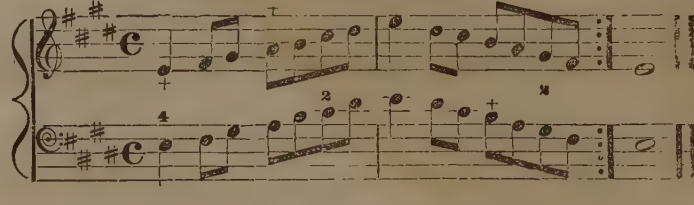
6. D MINOR. RE MINEUR. D MOLL.

7. A MAJOR. LA MAJEUR. A DUR.



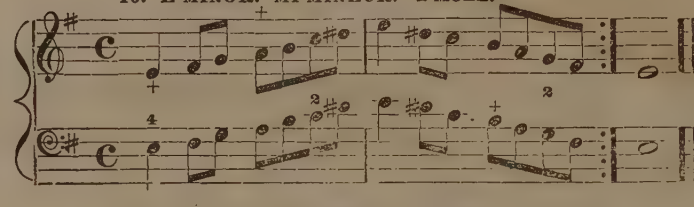
8. A MINOR. LA MINEUR. A MOLL.



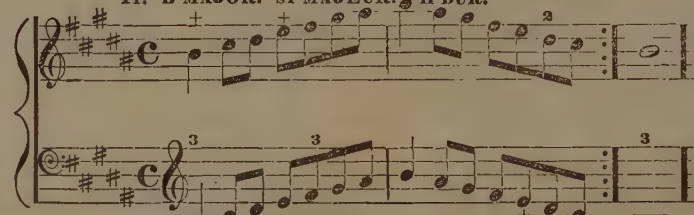
9. Æ MAJOR. MI MAJEUR. E DUR.

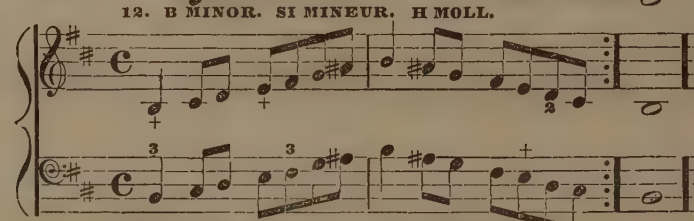
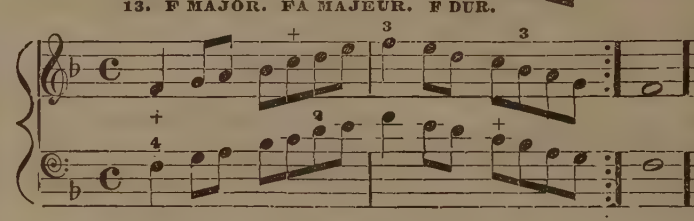
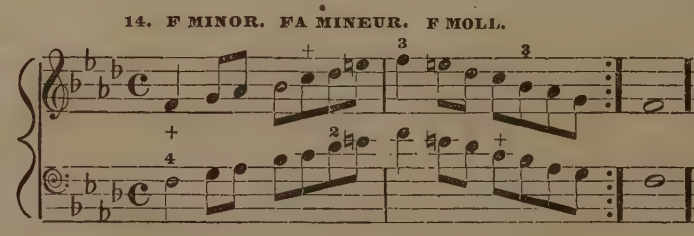


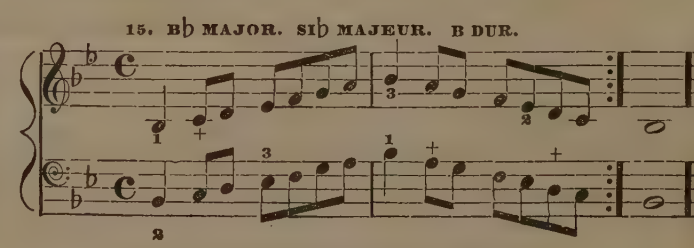
10. E MINOR. MI MINEUR. E MOLL.



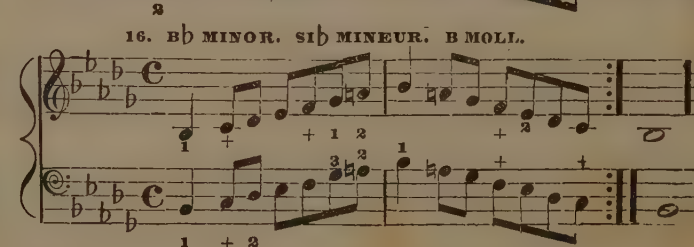
11. B MAJOR. SI MAJEUR. H DUR.



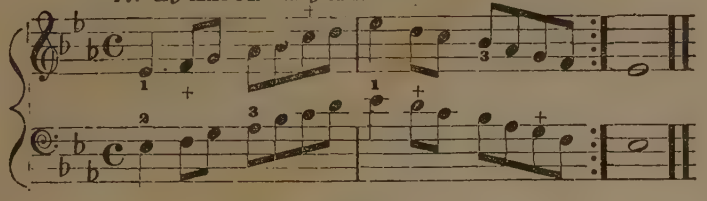
12. B MINOR. SI MINEUR. H MOLL.

13. F MAJOR. FA MAJEUR. F DUR.

14. F MINOR. FA MINEUR. F MOLL.

15. B♭ MAJOR. SI♭ MAJEUR. B DUR.



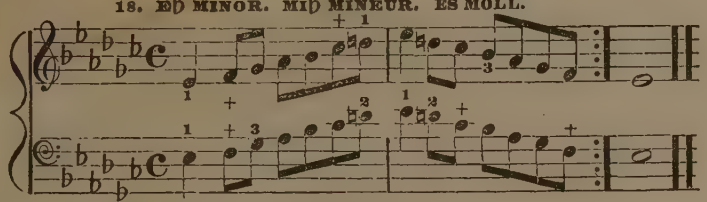
16. B♭ MINOR. SI♭ MINEUR. B MOLL.



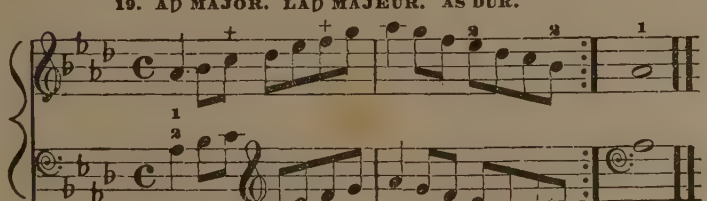
17. Eb MAJOR. Mib MAJEUR. ES DUR.



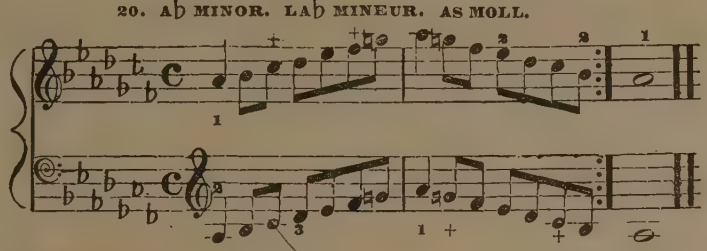
18. Eb MINOR. Mib MINEUR. ES MOLL.



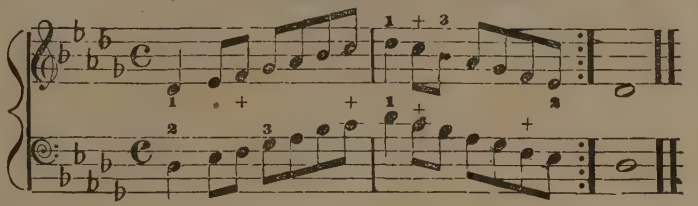
19. Ab MAJOR. LAb MAJEUR. AS DUR.



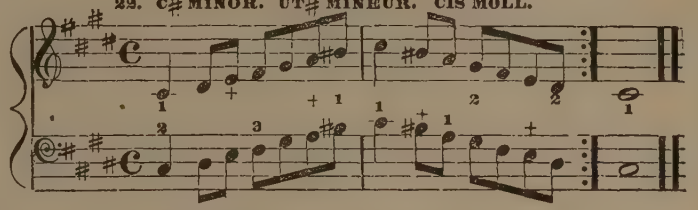
20. Ab MINOR. LAb MINEUR. AS MOLL.



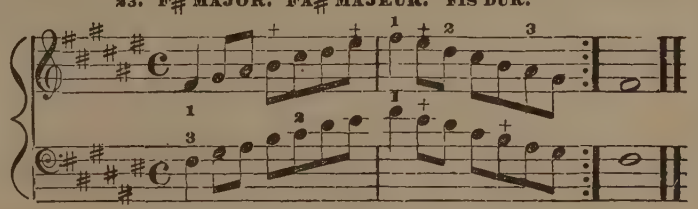
21. Db MAJOR. REb MAJEUR. DES DUR.

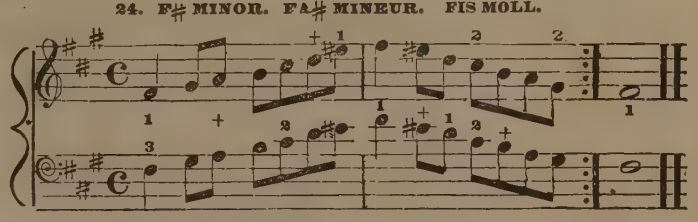


22. C♯ MINOR. UT♯ MINEUR. CIS MOLL.



23. F♯ MAJOR. FA♯ MAJEUR. FIS DUR.

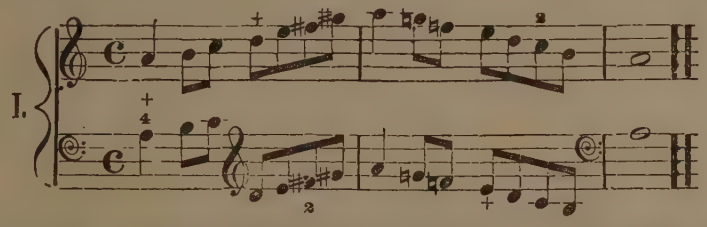


24. F♯ MINOR. FA♯ MINEUR. FIS MOLL.

Besides these foregoing minor scales, there are two others in use.

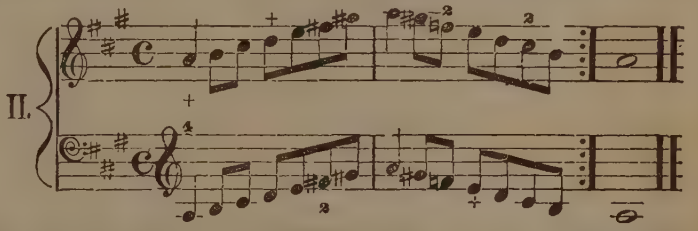
Independamment de ces gammes mineurs il y a encore deux autres manières de les faire.

Ausser den vorhergehenden Molltonleitern sind noch folgende zwei Arten derselben im Gebrauche.

I.



II.

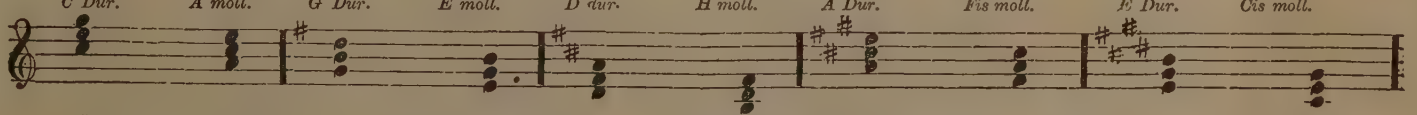


MAJOR AND MINOR KEYS, AND THEIR RELATIONSHIP.

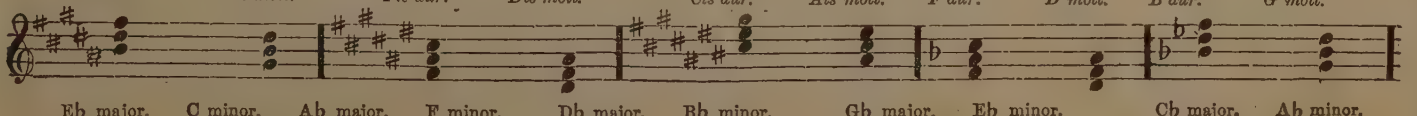
SUITE DE TOUS LES MODES ET DE LEURS RELATIONS.

REIHENFOLGE ALLER TONARTEN UND IHRER VERWANDTSCHAFTEN.

C major. *Ut Majeur. C Dur.* — A minor. *La mineur. A moll.* — G major. *Sol maj. G Dur.* — E minor. *Mi min. E moll.* — D major. *Re maj. D dur.* — B minor. *Si min. H moll.* — A major. *La maj. A Dur.* — F♯ minor. *Fa♯ min. Fis moll.* — E major. *Mi maj. E Dur.* — C♯ minor. *Ut♯ min. Cis moll.*



B major. *Si maj. H dur.* — G♯ minor. *Sol♯ min. Gis moll.* — F♯ major. *Fa♯ maj. Fis dur.* — D♯ minor. *Re♯ min. Dis moll.* — C♯ major. *Ut♯ maj. Cis dur.* — A♯ minor. *La♯ min. Ais moll.* — F major. *Fa maj. F dur.* — D minor. *Re min. D moll.* — B♭ major. *Sib maj. B dur.* — G minor. *Sol min. G moll.*



E♭ major. *Mib maj. Es dur.* — C minor. *Ut min. C moll* — A♭ major. *Lab maj. As dur.* — F minor. *Fa min. F moll.* — D♭ major. *Reb maj. Des Dur.* — B♭ minor. *Sib min. B moll.* — G♭ major. *Solb maj. Ges dur.* — E♭ minor. *Mib min. Es moll.* — C♭ major. *Utb maj. Ces dur.* — A♭ minor. *Lab min. As moll.*

FINE.

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